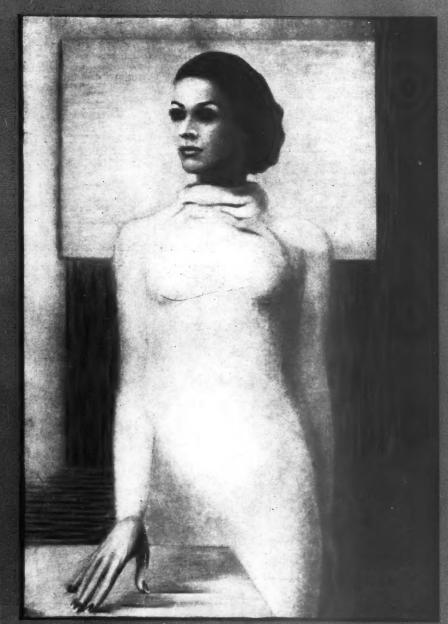
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A Compendium of the Art News and Opinion of

"PORTRAIT OF DOROTHY HALE"

By Edward Biberman

Loaned by Mrs. Hale to Biberman's Exhibition at
the Reinhardt Galleties, New York, April 6 to 30.

See Article on Page 7.

1st APRIL 1936

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SOME COMMENT ON THE NEWS OF ART

By PEYTON BOSWELL

The "Ayes" Have It

This editor, like a good soldier, is going to obey orders. His readers, who are in command, have told him to continue "Comment on the News of Art." will do so. A bit saddened by heckling, and accusations that he was expressing biased opinions in a magazine which from the first had proclaimed itself unbiased, he called a plebiscite on whether he should discontinue his department or not. He said: "Suppose, readers, you tell him what you want him to do." The polls now are closed. Enough letters came in to choke a hippopotamus. The plebiscite was Hitlerian in result. Each vote was ". There was not a single "Nein

There is room to quote from only a few in the sheaf of letters. One of the most precious is from a "cub," a "bud-ding journalist," Lela Apker Johnson of

Oak Park, Ill., who says:

ding journalist, Leia Apker Johnson of Oak Park, Ill., who says:

So!—the "peepul" are making life miserable for the editor. Now, does that mean that the people are really going to do a little thinking for themselves or is it just a stubborn sticking to an old idea? You know that "The Song of the Lark." "The Gleaners." and "The Angelus" are the only paintings the average American outside of the "art conscious" world could recall if asked to name two or three paintings. Taking them away from the public is about like taking the estechism away from a Catholic. They have been brought up on the idea that they are great works of art. It took courage for you to speak your mind on that. Tell me what pictures you would like to see the people take to their hearts in place of these old paintings? I'd like to know the whole story.

[The editor would rather not undertake that. But, notiching to music, he would like to have the "peepul" enjoy the great compositions of such men as Beethoven, Wagner, Tchaikovsky and Rimski-Korsakov rather than "The Whistler and His Dog," "The Rosary" and "The Lost Chord."] As a budding journalist, I am curious to know if you did not receive some good letters, something that could serve as a stool to stand on if the water got too hot.

Though I have only just become "art conscious." Your magazine is going to be a pretty constant companion. and I'd hate dreadfully to have your page discontinued. I hope by now you have received enough good letters to make your as good sturdy stool to stand on.

From Anna W. Olmsted, director of the

From Anna W. Olmsted, director of the Syracuse Museum of Fine Arts:

Please, by all means, hold on to your depart-ent. It is the mark of a courageous soul, ex-ressed in the most enterprising art paper in the

From Prof. Frank W. Applebee, head of the Department of Applied Art, Ala-

bama Polytechnic Institute:

bama Polytechnic Institute:
Hold on to your editorial page and do not let criticism take the snap out of your punches, . . . right or wrong though you may be in your views. Keep neutral in your presentation of the news, but let yourself blow off steam in your own columns. . . Having followed The Art Digest since its birth, I would say that the most unique thing about your magazine is its fairness and impartiality. If some of your critics lived down here in Alabama for a while, far enough from the heat of the battle to look at things with a bit of perspective, they might realize that your digest of the news is pretty broad in scope. The fact that kicks have constantly come to you from all sides is fair proof of your impartiality. . . . Incidentally, while I have probably have no more respect for "The Sons of the Lark" than you have, I do not feel that you and Dr. Harshe are entirely right. Let the public see what it wants to see. Many people realize how bad some paintings are when they have a chance to

INGEGERD AHLEFELDT PORTRAITS - STILL LIFE March 30 through April 11 ARGENT GALLERIES, 42 W. 57 THIS department expresses only the personal opinion of Peyton Boswell, writing strictly as an individual. His ideas are not those of THE ART DIGEST, which strives to be an unbiased "compendium of the art news and opinion of the world." Any reader is invited to take issue with what he says. Controversy revitalizes the thought and spirit of art.

make comparisons. Furthermore, the public some-times sees things as a whole while experts squabble over non-essentials. The "peepul" are sometimes right.

From the South, too, is Lou Bomar Smith, Coker College, South Carolina:

tion of your editorials. Although I do not always agree with the opinions expressed, I find them very interesting and stimulating. Your magazine would experience a distinct loss if the editorials were discontinued. After all, what is the purpose of editorials if not to stimulate thought by the expression of the editor's personal opinion? And the more criticism of your editorials that is expressed, the more successful, you may be sure, those editorials are in making the "peepul" think. As for impairing the value of the unbiased "art news and opinion" in the main body of the magazine, I do not see how your "biased" editorials could be of injury. Please continue them.

It is a for I would like to express my sincere appreciation of your editorials. Although I do not al

It is a far jump to Oakland, Cal., to Julian C. Mesic:

I very much hope you will not discontinue your "comments." I have been very happy to have had your expression. It is one of the first things I seek each issue. . . I do not let your opinion confuse me, as I accept it as the opinion of just one person thoroughly in touch with the art world. The fact that I agreed with you about the Breton picture is not vital to the subject in hand. To me The Art Digest seems unbiased,—and I enjoy it very much.

And then from "the Southland"and promotion-comes this by David H. Blower, Los Angeles:

Continue your page! Just plain gallery talk on art becomes boring after a while. We must have controversy to stimulate our interest. More power to you!

Coming back eastward, we reach Ruthven H. Byrum, president of the Indiana Artists Club:

Artists Club:

The first articles I read in each Art Digest are your editorials. It is the stimulation of enlightened personal opinion which causes the interest. I would feel a great loss in the maganite they were discontinued. As to "The vine if they were discontinued. As to "The Song of the Lark," there are two sides, each with real arguments. Any museum director who rele-gates permanently to oblivion a picture which

song of the Lark," there are two sides, each with real arguments. Any museum director who relegates permanently to oblivion a picture which has enjoyed the popularity of this one, is on questionable ground. And at the same time, with his ear to the earth for the next faint rumbling in art fashions, he hangs works as artificial in their sordidness and brutality as Breton's is in its sweet sentimentality.

In my days as a student at the Art Institute of Chicaco, I lingered before "The Song of the Lark" and enjoyed it, even though I had been taught it was pseudo-Millet. I realize the real question is whether the picture is good or bad art. If it violates rundamental principles of design and technique it should not hang, but to refuse a place to a work which has popular appeal, becaves it expresses romantic sentiment instead of romantic sensuality or realistic romanticism, is a very questionable stand.

It seems to me that expressed opinions such as yours are much more valuable than diplomatic silence. I, for one, hope you will not take too seriously the critics who would have you express only the opinions they themselves happen to hold.

Further eastward, this general and the property of the proper

Further eastward, this gem of a dif-

ferent hue comes from Lewis G. Westgate, professor of geology at Ohio Wesleyan

Why should Dr. Harshe be so snooty about those of us who like "The Song of the Lark"? Let him sell the picture to some museum which is willing to let us illiterates of art enjoy ourselves on our own lower level. Celtar? No! Sell 'er.

Home again in the East! and up speaks Fletcher H. Carpenter, of the East High School, Rochester, N. Y.:

School, Rochester, N. Y.:

May I ask your critics a question? Would they be willing to wear a suit of clothes the "peepul" might select for them? I guess not. No, sir, not even a Christman necktie. Jules Breton's "Song of the Lark" is exactly the picture we would expect the "peepul" to select—a sentimental work. It has no more strength than a smoke bush in full bloom. "But," they say, "I guess I know what I like." Correct. But one will never be able to pick out the big ones until he has worked, toiled, read, studied, and compared,—and then he will be very cautious in expressing his opinion.

From T. Carl Whitmer, Dramamount, La Grangeville, N. Y.:

La Grangeville, N. Y.:

I like immensely the plan you have followed. This plan clearly is to have a widely generous and unbiased exhibit of all the different kinds of men and methods distributed through the pages, plus a provocative style in the editorials.

. Editorials are meaningless when they are strictly antiseptic. Your words about the need for the "hardening of popular taste" form a masterpiece of defined standard in general education.

The "ayes" have it,—the gavel falls.

Bread or Fame?

The editor has watched with keen interest the struggle of the American Society of Painters, Sculptors and Gravers to win approval for its exhibition rental policy. This controversial issue had its first national presentation when The Art Digest printed the protest of Henry Francis Taylor, director of the Worcester Art Museum, and the answer of Katherine Schmidt, the society's chairman of the Rental Committee, in its Nov. 15, 1935, issue. Now, the editor, after careful consideration of the good arguments of both sides, feels compelled to cast his vote with the artists.

These artists are firmly convinced of the justice of their demands and are willing to sacrifice personal gain to win a battle that will, when won, benefit not only members of the society but all exhibiting artists. Their sincerity was shown when 23 members of this small but select group-among them Leon Kroll, Alexander Brooks, Peter Blume, Yasuo Kuniyoshi, Reginald Marsh, Kenneth Hayes Miller and Henry E. Schnakenbergturned down invitations to exhibit in the coming Carnegie International. That took courage and could only be inspired by sincerity of purpose. Winnin at the Carnegie has "made" Winning a "first" artist of prominence today.

Members of the society did not go into the rental plan as a means of making 'easy" money. They were forced into it by the bitter necessities of existence

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food, shelter and clothing. They were forced into it by the economic and social conditions under which they work-an appreciative but non-consuming public and the so-called "machine age" with its competition from the camera and the publishers of color reproductions. The camera almost killed pigment portraiture; the framed and glassed chromo, selling at \$4.98 in any department store, is ruining the small home market.

The rental demand is new and revolutionary; but so is life in 1936.

Artists today are living in a world that The day when an artist different. could earn an adequate living at his profession is apparently gone like last year's calendar, except for a fortunate few. That is why they are forced to demand an "amusement" fee for their work. It is not of the artists' making-its a part and parcel of the times.

The New York Sun recently said in an

editorial: "All in all, the much agitated rental plan seems rather an empty gesture. It means little financially to the artist who is fortunate enough to be asked to exhibit." First hand knowledge of the artist's lot today contradicts this statement. Artists who are famous, acknowledged leaders of their fellows find the landlord an unwelcome visitor. The rental issue means much, financially and morally, to even these "headliners." Fame alone cannot pay the landlord.

The controversy between the museums and the artists reminds one of the old Hungarian truism of "one hand washing the other." They are mutually vital.

But, in the rental issue the museum must not suffer financially. The art world is thoroughly cognizant of the burden the museum directors have been forced to carry during the depression years, and the good work they have been doing, nevertheless, to promote art interest. Although the cost of paying the rental may be small, many museums today could not meet that additional expense. In many cases great national exhibits would have to be discontinued. The artist would be the loser.

In his 1st March issue the editor pro-osed what he thinks would be a sensible solution of the rental problem. Briefly stated it is: The public-the art loving public-should be given a chance to aid the artist who gives him aesthetic enjoyment. No true art lover would object to paying a small fee for his communing with beauty, spirit and thought. Say 10 cents! A dime to see 300 contemporary art works in a national exhibition should not seem exorbitant to anyone who has the least desire to see. It would only double the bus fee. Yet that ten cents multiplied by the thousands who attend these shows would more than pay any rental charges craved by the participating artists. And it would put new life into a class of

[Continued on page 18]

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Volume X

New York, N. Y., 1st April, 1936

No. 13

Unusual Cultural Center Will Open in the Heart of the Rockies



"La Siesta," by Paul Cézanne. Lent from the Josef Stransky Collection.



"Madame Zborowska," by Amadeo Modigliani. From the Stransky Collection.

Colorado Springs lies in the heart of the Rockies, with Pike's Peak at its very doorstep. Invigorating climate, high altitude and rugged, picturesque natural beauty have combined to make the little city a mecca for Americans who would learn to know and appreciate the grandeur of their native land. Famous artists, musicians, actors, writers—those who actively practice the arts and those who play the more passive role of "art lovers"—drawn either by its physical beauty or by the ever stronger desire for regained health, have made it one of America's cultural centers. Now Colorado Springs is to have a cultural center as unusual as the community itself.

The Colorado Springs Fine Arts Center will open its doors on April 21, with a week of festivities and an important exhibition by famous French masters-Cézanne, Renoir, Gauguin, Modigliani, Van Gogh, Braque, Picasso and Matisse. The Center is a new departure in museum organization, and is evidence that the relationship between art and community life is in a vital process of change. Art, it has been said, owes its preservation through the centuries to the vanity and pride of a despotic few. Almost without exception the great museums of the world-the Louvre, the Prado, the Uffizi, the Kaiser Friedrich and the Vatican-have come into being as repositories for painting and sculpture collected (or taken by conquest) by men more concerned with their own greater glory than with art.

America, through its millionaire art collectors, has followed the aristocratic European tradition, spreading over America temples and Renaissance palaces to provide fitting accommodations for the treasures of Europe and the Orient, for the art of every age and every civilization, with America's own playing but a minor part. The activities of such museums

have been subservient to the collections. But now it is the dream of the founders of the Colorado Springs Fine Arts Center to have it enter bodily into the life of the community —to give the city a cultural center in deed as well as name.



Boardman Robinson Working at the Colorado Springs Fine Arts Center on His Murals for the Department of Justice Building.

The Colorado Springs movement started with the activities of the Broadmoor Art Academy, which has grown into the Fine Arts Center, bringing together under one roof the plastic and graphic arts, music and the drama. Thus the new building will house an art school, exhibition galleries, a theatre, a music room and a museum. With the exception of an important Indian and Southwestern collection, presented by Mrs. F. M. P. Taylor, the Center has at present no permanent collections. It is the intention, however, to hold frequent exhibitions of the best work of contemporary American and European artists and, through purchases, gradually to build up a permanent collection representative of the most important art of the present time.

The building, a gift of Mrs. Taylor, was designed by John Meem and is thoroughly modern in feeling, the exterior extremely simple in line and design. It is constructed of monolithic concrete, with aluminum doors, windows and balconies. [The architect's model was reproduced in the 1st December issue of The Art Digest]. The location, on rising ground, with a view of the Rockies and Pike's Peak, has offered the architect unusual opportunity for picturesque effect. This is enhanced by courts and gardens.

A prominent feature of the building is the model theatre. A large lounge with a loggia affording extended views of the mountains adjoins the theatre and will be used for social gatherings. An important unit is the library for Americana collected by Mrs. Taylor, with space for 6,000 volumes. The music room above the lobby is equipped with a stage, adjoining which is a small music library. The north wing houses the art school, in connection with which is a students' reference room

and fine arts library and studios for resident and visiting artists.

Mrs. Meredith Hare of New York is president of the Fine Arts Center; Stanley Lothrop is general director. Boardman Robinson, widely known mural painter, is director of the art school. During the summer months Paul Burlin of New York and Paris will be instructor of landscape, and Charles Locke, instructor in the Art Students League, will offer a course in etching and lithography. Warren Chappell, formerly associated with the Offenbacher Werkstaette of Rudolph Koch, will continue his classes in the graphic arts. A. Everett Austin, Jr., of the Wadsworth Athaeneum, will direct the opening festivities.

Colorado College and the Fine Arts Center are affiliated, and the college students in drawing and painting now receive their practical training in the Colorado Springs school. The students in drama will also make use

of the Center's theatre.

"The fact that the theatre dominates architecturally was not fortuitous," writes Mr. Lothrop. "To the theatre, to the studios, and to the classrooms, the exhibition galleries are clearly subsidiary. The emphasis has been placed-and this is what is so new, so revolutionary—upon the creative impulse in the people whom the Fine Arts Center expects to serve. Its collections will be adjuncts, delightful and stimulating to see, but not necessary to the growth of the project.

The opening exhibition, which has been assembled by Harold Woodbury Parsons from various collections and is being shown at the William Rockhill Nelson Gallery in Kansas City until April 15, prior to going to Colorado Springs, comprises the work of those founders of the school of Paris who have had a definite bearing on the course of con-temporary art. Mr. Parsons has stressed the fact that this is not to be considered a comprehensive exhibition, but rather an introduction to the tendencies and development of the present day school of Paris.

From the Joseph Stransky Collection comes a superb Cézanne landscape, "View of Auvers Through the Trees," the simple yet monumental "Still Life With Apples" and the figure piece "Siesta," in the rich, full-bodied colors of Cézanne's finest period. Paul Rosenberg sent from Paris a hitherto little known land-

scape, "Mont Sainte Victoire."

Renoir, famous for his orchestrations of color, is represented by a series of his "Bathers" and several flower pieces. The famous "Gabrielle" is lent by Durand-Ruel. From Paul Rosenberg comes "Portrait of a Young Girl" and a colorful canvas of roses in a crystal vase.

Modigliani, called the "twentieth century inheritor of the exquisite line of Botticelli, is represented by three portraits. In his youth Modigliani is said to have captured all the prizes offered in Italy for academic draftsmanship. Later in life he accented line, and many have accused him,-incorrectly, modernists argue,-of not being able to draw the human figure. From the Stransky Collection comes a "Portrait of Madame Zborowska;" from Mrs. Cornelius J. Sullivan two feminine portraits.

Three storm centers of art today, Picasso, Matisse and Braque, are represented by typical canvases. Pierre Matisse is sending Picasso's "Entombment" and one of the "Odalisque" series by his father. From the Stransky Collection will come a view of Barcelona of Picasso's "blue period."

Mrs. Whitney Exhibits Her New Sculpture



Tennessee Marble Group by Gertrude V. Whitney.

Gertrude Vanderbilt Whitney, whose name ranks high in the American art world both as the founder of the Whitney Museum and sculptor of merit, just closed her first exhibition in twelve years at the Knoedler Galleries, New York. Since her previous show at the Wildenstein Galleries in 1934, Mrs. Whitney has been occupied chiefly with commissions for monuments, notably the St. Nazaire Memorial at St. Nazaire, France; the monument to Columbus, at Palos, Spain; and the war memorial that stands on Washington Heights in this city. Other heroic memorials are the "Spirit of the Red Cross," made for the Hotel des Invalides in Paris; "Buffalo Bill" at Cody, Wyo., and the Titanic Memorial

at Washington. The group at Knoedler's consisted of 14 figure subjects and portraits in marble and plaster, all done within the last

In discussing the absence of "a feeling for the times" in Mrs. Whitney's work, Henry McBride of the New York Sun said: "She not only escaped the present tempestuous era but escaped as well from the domination of the terrible old masters who probably thought that they had made "Salome," "Pan" and "Daphne" theirs forever. Mrs. Whitney makes them hers as well." Calling her a "poet" and these three sculptures "creative of poesy," Mr. McBride continued: "It was enough for Mrs. Whitney that 'Salome' danced. Something of the gay insouciance of the little dancer back in the distant day before the word 'eroticism' had been invented, flashed before her inward vision, and a moving, fleeting, believable, acceptable figure of grace finally emerged into marble. It is only poets who achieve such legerdemain."

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It was Royal Cortissoz's opinion that Mrs. Whitney is distinguished above all for her play of ideas. "In her execution of these projects Mrs. Whitney registers an advance in technique," wrote Mr. Cortissoz in the New York Herald Tribune. "The spirit of the given subject is subtly denoted. In other words, this artist has imagination as well as craftsmanship. She abundantly justifies her

five years of work."

"While it may be felt that this sculptor's major forte is creating heroic memorial groups, Mrs. Whitney has demonstrated also her skill in the fashioning of subjects simple in comparison and on a vastly reduced scale," commented Edward Alden Jewell in the New York Times. "The approach in most of this work is essentially romantic, often decorative. Sometimes, however, there are graver passages, as in the tragic severed head of John the Baptist, held aloft by Salome-her figure treated with a contrasting lightness of touch that would be appropriate in a piece of innocent ornamental sculpture for the garden."

Two Academy Surprises

John F. Carlson, winner of the first Altman landscape prize of \$700 at the last exhibition of the National Academy of Design, is unable to accept this award because of a stipulation made by Mr. Altman that it be given only to American-born citizens only. Carlson was born in Sweden, in 1875. Under the circumstances the prize will be withheld until next year.

Another discovery came when Maurice Blumenfeld, winner of the first Hallgarten prize of \$200, revealed himself to be a 17year-old boy, youngest major prize-winner in the academy's history. It was not until after the jury selection had included his work among the 111 picked from the 5,000 entries, and the jury of award had attached the coveted prize to his painting that anyone around the academy knew how young Maurice He had merely written on the entry blank that he was under 35, a stipulation in the Hallgarten awards. When he delivered his picture for the judging, he was taken for a messenger boy.

The young artist would have missed out on any American-born requirement, for he is native of France, of Russian parentage. He became a full fledged American a few years ago when his father, a garment worker, was naturalized. Maurice was graduated from Thomas Jefferson High School this winter. Aside from the art training received in school, his only formal study was made in four months at the Art Students League last year. At present he is at work with the W. P. A. art project.

[THE ART DIGEST intended to print an "aftermath" on the academy's annual in this issue, but found that the critics had said practically the same things they said last year, and the year before. Someday they may write something 'nice" about the academy. That will be news -Editor.]

Sculpture, Logically Shown

Studio atmosphere pervades the assemblage of garden sculpture at the Ferargil Galleries, New York, until April 11. In place of the usual sculpture show of large marbles and bronzes which are out of scale with each other and cramp the walls, the galleries have arranged an exhibition of models in impermanent media averaging two feet in height.

These examples by 25 leading American sculptors have never been shown before, and can be developed into any permanent medium and to any scale. Visitors are made to feel that they have just happened into the sculptor's studio as the first sketch for a garden piece has been completed. Among the artists included are Zorach, MacMonnies, Korbel, Gregory, McCartan, Harriet Frishmuth, De Creeft, Jennewein, Wheeler Williams, Hunt Diederich and John Angel Diederich and John Angel.

Biberman's Art

Edward Biberman, 32-year-old American artist, paints portraits that embody more of the sitter's personality and true mien than the customary professional portrait. Three of these distinctive examples will be included in his fourth New York exhibition, opening at the Reinhardt Galleries on April 6 to remain until April 30. Reproduced on the cover of THE ART DICEST is a striking likeness of Dorothy Hale, widow of the late Gardner Hale, well known American fresco Biberman pays much attention to hands, believing that they unconsciously disclose the true character of the sitter. He is also keenly interested in catching the spirit and attitude distinguishing the model. Among the professional women painted by Biberman are Katherine Cornell, Joan Crawford, Martha Graham, Gale Sondergaard and Eleanor Lambert.

New York, with its great variety of architecture and its tall buildings that catch strong lights, attracts the painter. Biberman avoids street scenes and looks on New York from high windows, creating on his canvases simple forms of strong contrasts. He cannot see New York in an impressionistic manner because, as he explains, the edges of the buildings are so sharp one feels he can almost run his finger up and down them. He seeks solid forms in his solid New York and in his desert scenes, catching the essential character without unnecessary detail.

Biberman, who is a member of the National Society of Mural Painters, received his training at the Pennsylvania Academy of the Fine Arts under Henry McCarter and Arthur Carles. While he was in Europe he exhibited at the Gallery Zak in Paris and at the Neuekunsthandlung in Berlin. His work has been seen in group and one-man shows in Philadelphia, Boston, Chicago and Los Angeles, and he was twice represented at the Museum of Modern Art. Under the auspices of the College Art Association, Biberman delivered several radio broadcasts on mural painting in America.

Clay Club Sculpture

Recent sculpture by members of the Clay Club of New York is being shown at its gallery, 4 West 8th Street, until April 30, a collection which indicates increased interest in permanent materials. Variety in technique and methods of approach is noticed.

Among George Cerny's pieces are "Rhythm," in mahogany, and "Slumber," in limestone. Frank Eliscu's easy style finds expression in "Night Wind" and several small terra cottas. Action is lent by two dance figures by James Savage. Elizabeth Straub's "Gamboling Lambs" is a light touch; dignity is in "Vision" by Dorothy Denslow. An abstraction by Charlotte Shapiro, a marble seal by Steever Oldden and a torso by Sahl Swarz are of interest.

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Rex Whistler's Victorian Studies

Rex Whistler's original designs for Gilbert Miller's current production of "Victoria Regina" are on view at the Walker Galleries, New York, until April 14. All the sets actually used in the production are included, as well as costume drawings and a number of studies for sets that were not used. Whistler's recognition in England has spread to America largely through these designs, which carry out in inimitable detail the quintessence of the Victorian era.

Kuniyoshi Holds a 3-Year Retrospective



"Girl Thinking," by Yasuo Kuniyoshi.

The distinctive art of Kuniyoshi, one of the few true "originals" in the field of contemporary American art, is on view at the Downtown Gallery, New York, in a three-year retrospective display, until April 4. Eight new canvases are included, as well as six pictures previously shown at the Whitney Museum, Carnegie Institute, the Corcoran Gallery, and the Museum of Modern Art. Kuniyoshi does not rely on current fads and mannerism in his painting. The personal quality distinguishing his work springs from his own rich heritage, his keen interest in experimentation and his own peculiar absorption of every day life. He has not steered his course from the quality which manifested itself at the beginning of his career; he has added to it increasingly.

All of the familiar Kuniyoshi features may be found in these paintings, says Carlyle Burrows in the New York Herald Tribune, "—piquancy of style, humor, occasional vitality and low, resonant color." Those who anticipated striking developments from the

artist's travels last summer in Mexico and the Southwest, which he made on a Guggenheim Fellowship, will be disappointed, adds Mr. Burrows. "He is too firmly ingrained an individualist to have suddenly changed his point of view. The studio means more to Mr. Kuniyoshi than all outdoors, and there is not a Mexican sombrero, nor a conventional sunny market place in the exhibition."

Emily Genauer of the New York World-Telegram discovered that a number of differences were apparent between Kuniyoshi's newest and his earlier works. "In the first place," she writes, "he is gradually changing his palette, forsaking the tans and grays and dull-greens with which he has always been enamored, for pastels—blues, subtle pale greens and grays with yellow in them.

"There are less dramatic contrasts of color, and in their place a mellow, most effective tonality. And he has learned how to put into a small canvas all the force and perfection of a large one, and into a large one extraordinary delicacy of technique and conception."

Great Cleveland Exhibition

The Cleveland Museum of Art is celebrating this year the 20th anniversary of its opening. As the City of Cleveland is also celebrating the centennial of its incorporation, the museum is planning to co-operate by organizing a "Twentieth Anniversary Exhibition," at the museum, which will be the official art exhibition of the Great Lakes Exposition.

William M. Milliken, director of the museum, and Henry Sayles Francis, curator of paintings, are now arranging for loans from leading museums, collectors and dealers, their aim being to assemble one of the finest exhibitions ever held in America. Responses already received indicate fine co-operation, and it is believed that the plans for the important show will be more than realized. The dates are from June 27 to Oct. 4.

The Printing of This Will Probably Start a Flood of Old Masters



The American Version of Raphael's "Madonna dell' Impannata."
Found in Texas by Pasquale Farina.



The Pitti Palace Version of Raphael's "Madonna dell' Impannata."

Accepted for 400 Years.

Through many generations people have stood in awe before the "Madonna dell' Impannata" hanging in the Pitti Palace at Florence, believing they were gazing upon a masterpiece from the hand of the immortal Raphael. Now it appears that the label was produced for a different vintage. According to Dorothy Grafly in the Philadelphia Record, proof exists that Florence's Raphael is only a copy and the true "Madonna dell' Impannata," valued at \$1,000,000 and "lost" for four centuries, has been found by Prof. Pasquale Farina—in Texas! This is not a new story by the art world; rumors of Farina's discovery have been current for several years. He is a restorer of pictures in New York and Philadelphia.

Authenticity of the Texas Raphael, writes Miss Grafty, has now been certified by Amadore Porcella, Italian authority, writing in L'Osservatore Romano, official daily newspaper of the Vatican. Porcella's authentication discredits the Pitt Palace painting as a copy so inferior "that it could not even be the work of Raphael's able students."

It seems that Prof. Farina found the Raphael in 1912, twenty-four years ago, when he was called to Texas by Mrs. Mary A. Putnam to examine what she termed an "ancient painting." Farina, continues the article, found a picture painted on a wooden panel measuring 50 by 61 inches, so black with dirt and soot (it had passed through a fire), that little more than a suggestion of figures emerged from the grime.

Beneath the murk was something that caught the expert's eye, and the Farina eye is keen. He spent a year restoring the painting to its original beauty. When his task was complete, he was convinced that he saw an original Raphael, but his humble opinion would not convince the powers that existed in the art world. Farina went to Europe and sought confirmation from Italian sources. The

experts were cagey. They could not discredit the "Impannata" in the Pitti Palace. The photographs were not enough. The picture itself must be brought to Italy. Difficulties arose. A painting of such importance, if authenticated, might never again be allowed to leave Italian soil—how could Farina's client prove ownership?

Last year Prof. Farina was at last able to take the picture to Italy without fear of losing it, and he set it up side by side with the version in the Pitti Palace. Experts spent days before the two paintings. From January to March controversy raged, and it was not until last December that "final authentication came through the article by Dr. Porcella in the official organ of the Vatican." He wrote:

"It is an intimate, profound joy to bring to light the work of a great artist that has been in shadow; to vindicate it ... and to replace it where it belongs side by side with the other works already acknowledged and famous. This joy I felt while examining in the Pitti Palace a panel brought over from America representing the 'Madonna del' Impannata' which was placed at the side of the one which in the same gallery erroneously bears the name of Raphael.

"Nothing could have been more efficient and more demonstrative than such a confrontation. This has been the evidence which induced me to recognize the panel, as I term it 'the American Picture' as undoubtedly of Raphael and as being the original from which the one in the Pitti Gallery derives."

Dr. Porcella then gives his technical reasons for authenticating the American version as the original.

[Readers of THE ART DICEST, with the aid of a magnifying glass can spend several interesting hours trying to find in the parallel reproductions what Dr. Porcella found, and settling to their own satisfaction which is the original Raphael.—Editor]

Concerning the assertion of Varrari, a writer of Raphael's time, that the "Madonna dell' Impannata" was executed by the master for Bindo Altoviti, Dr. Porcella writes:

"The explanation which Prof. Farina gives . . . of a possible substitution of a copy for the original, in order to avoid its confiscation, together with all the other Altoviti belongings, is logical and fully acceptable. This thesis explains also why no one ever mentioned the existence of a copy, why Bindo Altoviti kept the original well concealed, and also why an obscure painter was called upon to execute the copy rather than a pupil of Raphael who could have boasted about it.

"In conclusion, as per stylistic elements and aesthetic values, it must be recognized that the Florentine exemplar is a copy, executed in the mid-sixteenth century, destined to substitute the original and unfortunately to pass for it; that the American exemplar is, instead, the authentic work by Raphael executed for Bindo Altoviti, returned to light after four centuries, thus destroying a false tradition and revealing a masterpiece."

The New York Post commented on Farina's romantic discovery in these words: "Official admission that the Pitti Palace picture is a counterfeit is more than a tribute to the discernment of Prof. Farina, who recognized the original when he found it, charred and filthy, twenty-four years ago, in Texas.

twenty-four years ago, in Texas.
"While admirers stood reverently before the
Pitti Palace copy, where was the original?

"It was hidden at first, perhaps, in the vaults of the Altoviti family which owned it, and which probably had the fake made to foil confiscation of the original. Then apparently it was knocked around amid the disorders of Europe, now loot on a soldier's back, now the merchandise of a cheap art dealer, now the proud possession of a middle class family.

"How did it get to Texas? Did some recently enriched family buy it as part of a

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ad of antique 'culture' on a quick trip to New York? Or did it come up from Mexico Or was it painfully with the Spaniards? lugged across the plains by some pioneer which knew its beauty but not its worth in money?

"The painting, they say, is worth a million now. The picture's story, which will never be

told, might be worth as much."

It is possible that this painting was one of those brought from Italy by Levy, the auctioneer, who catered in the 1840's and 50's to the Southern plantation owners' craze for old masters. He brought them almost by the ship-loads, depleting the small churches of Europe of their decorations, and holding three auctions a week in New York. Mainly the pictures were works by minor artists, or mere copies of great paintings made at the behest of parish churches. Being almost as old as the originals, they were readily mistaken for That is the reason that most of the "old masters" that bob up to plague art dealers, come from the South. The owners have been hard to convince that they did not possess masterpieces worth fabulous sums. Now and then great and original paintings have turned up-but not often.-EDITOR.]

It is a fascinating life, that of the art restorer. Disappointments are legion. But always there is the eternal hope of "the great -and once in a lifetime Cinderella's fairy godmother becomes flesh and blood, if the restorer's eyes and mind are keen and his life is long. The art world awaits further developments in the saga of Farina, whose eyes are keen, and the "lost" Raphael.

An Artist of the Lens

Exponents of the brush and of the camera have been at sword points for generations, few artists of the brush seeing anything artistic or commendable in the work by artists of the lens. Thomas Bouchard seems to have bridged that gap. The 100 Bouchard photographs, exhibited at the Delphic Studios, New York, received warm praise from artists and photographers alike. Among visitors attracted to the first American showing of "The Language of the Lens," the title which Bouchard gave his photographic exhibit, was Joseph Stella, American painter. He decleared: "Thomas Bouchard reveals genuine art. Preserving the full integrity of the camera, spurning all the vile tricks so much in vogue today, his entire production becomes imperative.

"In rivalry with the most strenuous artists of today, heedless of vulgar requests of propaganda of any kind, he throws in relief all those essentials pertaining to graphic art. His composition is compact and definitive, converging to the point. The orchestration of the masses, in perfect accord and balance, invested with a significant plasticity, is the appropriate, solid, resonant base for the un-expected, imaginative flights of his design, undulating with the elusive grace of rhythm. And the human element, flashing so eloquently from the strong delineation of his portraits and the impressive, bacchic frenzy of his dancers, irradiates the tersity of his language, derived from a profound knowledge of that abstract idiom which every real art, past or present, is based on."

Memorial Exhibition for Petrina

A memorial exhibition of the work of the late John Petrina, of the faculty of Pratt Institute, is being held in the school's art galleries. The artist was killed in an automobile accident last year.

Abstractionists Invade the Solid South

A collection of 128 "non-objective" paintings belonging to Solomon Guggenheim of New York is being exhibited at the Gibbes Art Gallery, Charleston, S. C., until April 12. The twelve "deserters of nature" are Bauer, Kandinsky, Klee, Leger, Seurat, Chagall, Modigliani, Moholy-Nagy, Delaunay, Gleizes and Edward Kadsworth.

It is the first public showing of the famous Guggenheim collection, which is said to be one of the most representative of its kind in the world. Mr. Guggenheim donated several thousand dollars to remodel and modernize the Gibbes Gallery as a suitable setting for the exhibition. The Baroness Hilla Rebay, who organized the Guggenheim collection, has augmented the show with a number of works from her own collection, and has compiled a catalogue that should prove an his-

torical document in this field of art.

The following sentences were taken almost at random from the Baroness Rebay's "Definition of Non-Objective Painting," a sort of foreword to the de luxe catalogue: objective picture follows inspiration, the nonobjective picture follows intuition; inspiration may be hasty and time-bound, but intuition is gradual and timeless. . . . Objective paintings offer entertainment; so do motion pictures and photographs. . . . The realistic method of objective painting is the easiest to comprehend, for even a child can understand what is portrayed. . . . The non-objective picture might be thought of as a diagram of the soul.

'In a non-objective picture the artist sees neither light, shadows and perspective, nor



An Organization by Rudolf Bauer. Rebay Collection.

memory and knowledge of nature. He merely uses the canvas to convey space relationship and enlivens it by creating a lovely theme. The chief beauty of a non-objective masterpiece lies in the perfect rhythm. . . . Nonobjective pictures often take years to create, for intuition works slowly. No pattern provided by nature can be taken as an example, and no earthly memories can offer inspiration. Intuition is a convincing force."

"It is interesting to know," writes Junius

Cravens of the San Francisco News, "that an Eastern city, such as Charleston, is to have its first major introduction to 'non-objective' art at this late date. It is also interesting to speculate on how a community that is famous for cherishing the traditions of a conservative past will receive it.

"The event recalls to mind the hubbub that



"Light Unity," by Vassily Kandinsky. Guggenheim Collection.

was raised in the art world of San Francisco and the East Bay ten years ago when Mme. Galka Scheyer introduced us to Franz Marc and to the 'Blue Four'-Kandinsky, Klee, Jawlensky and Feininger-through a succession of exhibits during three years. Works be practically all of the painters who are represented in the Guggenheim collection have been shown here since then in a great number of different exhibitions. So the nature of the Charleston exhibit is by no means unknown on the Coast.

"In the past, major art movements have moved slowly in a general westerly direction. When the 'Blue Four' of the Teuton apocalypse, so to speak, invaded the Bay cities ten years ago, they had been pigeon-holed as the 'lesser moderns' and practically forgotten in Europe 10 years before that. One wonders if Charleston's tardy introduction to the 'nonobjectives' indicates the beginning of a reverse order.'

When the 70-year-old Russian father of the movement, Vassily Kandinsky, gave an exhibition at the Stendahl Galleries in Los Angeles recently, the Pacific Coast critics had plenty to say. "I believe Kandinsky is one of the giant artists of our time," said Arthur Millier of the Los Angeles Times. "Skeptics tell us that in painting of Kandinsky's sort our rattled modern brains supply all the meaning. That the shapes on the canvas mean, in themselves, nothing. But is not this equally true of hearing music? Who can tell what a symphony represents? We measure its worth by our joy. My joy in Kandinsky's paintings has grown deeper each time I have seen it during the past five years."

Alma May Cook, critic of the Los Angeles Herald and Express: "Kandinsky's art is either 'music of the spheres' to you or it isn't-and if it isn't it's just some mixed up lines and circles. Sounds mean nothing to the deaf, nor color to the blind, and just so these paintings are unintelligible unless you have reached that beatific state, that sphere where you com-mune with the infinite, 'get the spiritual harmony' and can hear the music of the spheres." At a Kandinsky exhibit you can discover "whether you belong in that rarified stratum of the initiate, or are just plain human beings who want to know what you see when you

see it."

American Historic Paintings in Auction



"Portrait of John Shaw," by Gilbert Stuart (1755-1828).

The important Cornelius Michaelson collection of rare American historical paintings will be placed on exhibition at the Rains Galleries, New York, April 12, prior to dispersal at auction the evening of April 16.

These examples of early American art are actual bits of history, true Americana, in that they represent records of early activities and places, as well as portraits of eminent personages who were responsible in some measure for shaping of the nation's destiny. Illustrative of this is the fine Gilbert Stuart portrait of John Shaw, famous New York merchant-fleet owner of a lineal descendant of Van Twiller, Dutch governor of New York. This painting was inherited by the sitter's daughter. Alice Long Shaw, and handed down in the family to Mrs. Lawrence H. Pugh of Louisi-Recorded and illustrated in Laurence Park's book on Stuart it is in perfect condition, and has been termed " a great masterpiece, equal to any portrait by the greatest British artist of this period."

Of great rarity are two panels painted by Rembrandt Peale in 1802 for Peale's Museum, then located on the second floor of Independence Hall, Philadelphia,: and exhibited at the Pennsylvania Academy of the Fine Arts in April, 1923. They reveal this master portraitist in an entirely new way. Peale is also represented by a portrait of Zachary Taylor and a likeness of Thomas A. Cooper,

famous American actor. Other notable artists in the catalogue are: Samuel Waldo, Charles Willson Peale, Robert Field, John Neagle, Thomas Sully, Henry Inman, Ralph Earle, Chester Harding and Benjamin West. Of a later period are Rothermel Johnson and Daniel Huntington.

Vivid representations of war include the battles of Lake Erie (Thomas Birch), Princeton (William Ranney), New Orleans (H. De Laclotte), Monmouth (D. Malone Carter) and Gettysburg (Peter F. Rothermel). The latter, painted for the State of Pennsylvania- a canvas 20 by 30 feet-is said to be the largest presentation of an historical scene ever done in America, with the exception of panoramas. Aside from his large decorations and paintings, Rothermel was famed for his portraits and in his period was called the "Rubens of America"—a title earned chiefly by his "Christian Martyrs" and "King Lear, painted for Joseph Harrison of Philadelphia.

Royal Relics in Sale

On April 11 the Rains Galleries will sell at auction the Royal Relics of the late Mary, Countess of Erroll, and the 16th century stained glass window removed from King's College for preservation from Cromwell's vandalism. Termed "one of the greatest win-dows of the world," its eleven panels will Van Gogh Travels

The Museum of Modern Art has obtained an extension on the loan of approximately four-fifths of its great Van Gogh exhibitions. All the pictures were to have been returned to their European lenders in June, which would have made it possible for the museum to accommodate any except the first five of the 37 institutions that wanted to show the collection. Now five cities have been put into the itinerary.

Since the closing of the exhibition in New York on Jan. 5, after 123,339 persons had seen it, both the Pennsylvania Museum and the Boston Museum have had it. In Philadelphia 45,569 persons attended the exhibition; in Boston, 100,376. It is now being held at the Cleveland Museum, from whence it will go to the California Palace of the Legion of Honor, San Francisco, opening May 1.

Added to the itinerary, with the approxi-mate dates, are: Kansas City, William Rockhill Nelson Gallery, June 12 to July 10; Min-neapolis, Institute of Arts, July 20 to Aug. 17; Chicago, Art Institute, Aug. 26 to Sept. 23; Detroit, Institute of Arts, Oct. 3 to 31; Toronto, the Art Gallery, Nov. 11 to Dec. 9.

McDowell Colonists

The McDowell Colonists, New York, a newly formed organization composed of past and present members of the McDowell Colony at Petersborough, announce their first exhibition of paintings and black and whites. The show which is open to the public will be held at the McDowell Club, 166 East 73rd St., April 5 to 30. The art committee of the group is composed of A. Henry Nordhausen, chairman, Jeffrey King Levey and Anita Weschler. The words of Lawrence Gilman of the

New York Herald Tribune best describe the purpose of the McDowell Colony. It "is nothing less than the fostering of creative art in America through the maintenance of a sum mer refuge where workers of demonstrated ability in the arts [musicians, writers, painters, sculptors] can labor in quiet and seclusion." It is the aim of the McDowell Colonists to co-operate as fellow artists by means of exhibits, recitals and lectures, to keep in touch with the Colony at Petersborough and to bring the Colony before the public by demonstrating the high quality of the work that is done there.

be sold separately. The "Nativity" panel was reproduced in the March 15th issue of THE ART DIGEST.

From the collection of the Countess of Erroll is a set of meticulously carved chessmen presented by King William IV of England to his daughter, made about 1810. Another of the royal items is a double barrelled sporting gun made by Robert Wheeler & Son, Birmingham, 1828, bearing the crest of the Royal Arms of England. It is contained in a case inscribed to His Majesty George IV. Inscribed to H. R. H. The Duke of Clarance is a Royal canteen of George III silver made by Paul Storr, London. Other pieces by Storr include an oblong tea tray and a four piece tea set in silver, London, 1809. Still earlier items are listed in the catalogue, among them a Queen Anne silver coffee pot by William Gamble, 1704, and a William III silver circular paten dating from 1669.

Paintings by Turner, Hoppner and Ben Marshall; ceramics ranging from the third to the 18th century, including Persian, Roman, Greek and Indian work are other notable

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Mile After Mile

A proposal to conduct a no-jury art exhibition, in which all artists would be asked to exhibit, at the New York World's Fair in 1939 has been submitted to George McAneny, chairman of the Fair's board of directors, by the Society of Independent Artists. "With a record for establishing new precedents in the world of art and pioneering in the modern movement," said John Sloan, president of the society, "the society is the logical spokesman for thousands of artists who would want to be represented in an historic exposition such as the 1939 Fair, but who would be left out after the work had been sifted through the minds of a small group of jurors.

minds of a small group of jurors.

In his letter to Mr. McAneny, Mr. Sloan said: "Hitherto the showings of paintings and sculpture at such places as the World's Fair have been the result of selection by a committee. While much is to be said for this method, it is far from exhausting the resources of the field of American art. It not only leaves many of the most important matters untouched but offers to the public only such work as is more or less familiar already—the committee necessarily basing its choice on reputations that have been built up over

a period of years.

"The elements of surprise and discovery are therefore absent, and these elements are of the greatest value in a World's Fair, where the visitors (a very different group from those at a museum with its classics and its scientific approach) are in search of novelty and entertainment."

A German-American Show

Works by a group of German-American artists may be seen at the new Westermann Gallery, 24 West Forty-Eight Street, New York until April 12. Martin Kainz, a former exhibitor at the Weyhe Gallery, shows a large number of landscapes painted in his usual heavy manner with thick layers of paint laid on lavishly with a palette knife. In contrast to the rude vigor of Kainz's work is the careful draughtsmanship of Carl Link, who is showing colored pencil drawings of the Oberammergau players, effective in their sincere rendition. In his water colors Kainz gets a softer effect, an almost absorbent texture.

Classical sculpture is mixed with modern interpretations by Armin Scheler and academic work by Erwin Springweiler, whose proportions take lengthy lines. Other sculptors are Rudolf W. Bauss, Romnald Krauss and

Fritz Grosshans.

Silberman's American Visit

Mr. Elkan Silberman of Vienna, head of E. & A. Silberman, one of the oldest art firms in Europe, will make his first visit to New York this month. For several generations these art dealers have been in contact with the important aristocratic and reigning families of the continent and have negotiated many transactions of consequence to the art world. Mr. Silberman is a ranking authority in the old master field.

Through the American branch E. & A. Silberman have placed several masterpieces of utmost importance in museums and private collections, among them Rembrandt's "Christ Washing the Feet of His Disciples," now at the Art Institute of Chicago; Raphael's portrait of Taddeo Taddei, purchased by the Detroit Institute of Arts, and works by Dürer, Holbein, Titian, Rubens and others of similar calibre.

Two Horses With Four Legs! Why Not?



"Champions of Station C," by Charles Kassler, II. Van Renssalaer Wilbur Prize.

With 90 paintings accepted from a total of 417 submitted, and the \$500 prize awarded to a mural in which "two horses have a total of four legs," the 17th annual Painters and Sculptors Exhibition at the Los Angeles Museum, according to Alma May Cook in the Los Angeles Herald and Express, "will be a decided problem to the average gallery visitor as well as to the reviewers." "Champions of Station C" by Charles Kassler II won the Van Ranssaeler Wilbur purchase prize for "a work of art by an artist who has not received a museum prize."

Jurymen declared the exhibit "truly contemporary." "It reflects the chaotic state of the world today," said Hartley Burr Alexander, professor of philosophy at Scripps College, adding, "but it is full of hope and promise." Other jury members were: Dean A. C. Weatherhead, Dr. George Cox, Merrell Gage, Willard Nash and Ernest L. Tross, chairman. "As always in these annual museum shows," Miss Cook writes, "the major portion of the jury are modernistic and therefore the awards are always to ultra-modern work."

The first museum award, a purely nominal honor, went to Paul Sample for his "Hospital Ward" starkly realistic in its portrayal of the stern reality of the struggle of life and death. Other awards were: second, Tom Lewis" (Country Church" (including the graveyard); third, James Redmond's "Siamese Cat;" hon-

orable mentions, Martin Kosleck's "Dancing Family" and Bob Dewitt's "Five o'Clock." In sculpture: first museum award to Roma Mallett's "Apsaras;" second, Jane F. Ullman's family group; third, Phillip Paval's "Hollywood;" honorable mentions, Knud Merrild's "Abstraction" and William Atkinson's "Kismet."

Harry Muir Kurtzworth of Saturday Night decried the derivative work in the show. "Stanton MacDonald Wright is well represented not only in his own canvas but in the works of Margaret Carlson, Charles Hurlbut Davis and Marcia A. Patrick." Following in Paul Sample's "wake" are Phil Dike, James Patrick and Gertrude Whetsel. Mexican inspirations and the cult of the American primitive have their exponents. "Although Sheets is not in the show he is ably represented, in style at least, by Robert Major. Similarly the style of Edouard Vysekal is adequately set forth by M. Hayakawa.

set forth by M. Hayakawa.

"Some there be," Mr. Kurtzworth continues in caustic vein, "who charge the jury with gross neglect in permitting a number of professional and almost academic paintings to be hung in this exhibit." In this category fall works by Lee Blair, Oscar E. Berninghaus, Nellie Ward Haller, Emil Kosa, Jr., Richard Munsell, Edith C. Phelps, Elmer Plummer, Stan Pociecha Poray, Donna Schuster, Dewitt

Parshall and Bob Dewitt.

Wildenstein and Co., Inc.
19 East 64th Street
New York City

Paris

London

Exhibit Sets Forth Ganso's Versatility



"Still Life with Boucher Painting," by Emil Ganso.

Vitality and an interest in various media of art expression characterize Emil Ganso's large group of paintings, black-and-whites, temperas and water colors at the Weyhe Gal-lery, New York, until April 4. Studio nudes mingle with far-reaching stretches of land-scape and still life compositions. Ganso's versatility in different media is emphasized by his wide selection of subject matter. He is interested in corn shocks, verdant fields and nudes with their stockings on.

There are "endearing and lusty qualities" in the work of this Woodstock painter, according to Howard Devree of the New York Times: "Landscapes present sharp contrasts -pleasant greens of foliage and slaty skies, an effect he carries over from his oils to his water colors as well. Figures are lovingly painted; they are presented in solid flesh and not mere academic exercises in drawing. Occasionally in the posture of a model and the solidity with which she is invested there is something a little reminiscent of Renoir So much of strength is in Mr. Ganso's work that one is in danger of overlooking the decorative quality which is also inherent.'

Ganso's nudes are "always skillful, as well as prominent, in his shows," according to Carlyle Burrows in the New York Herald Tribune. "But color and texture seem more important than substance and vitality in them. The best of his still life this time is a large fruit piece, with a bottle of wine—a work of varied and charming color appeal."

Plans for the 1936 Carnegie International Exhibition of Painting were announced by Homer Saint-Gaudens, the director, just before sailing for his annual survey of European contemporary art activities. The exhibition will be held from Oct. 15 to Dec. 6, and will contain approximately 300 paintings from six nations-the United States, England, France, Italy, Spain and Germany. A special feature will be a one-man show by Felice Carena of Italy, whose painting "The Studio" was awarded first prize and the Lehman award in the 1929 International. The jury of awards will meet in Pittsburgh beginning Sept. 23.

The prizes will be as follows: first prize, \$1,000; second, \$600; third, \$500; first honorable mention, \$400; second mention, \$300; third mention, \$200; fourth mention, \$100. The Garden Club of Allegheny County will again offer a \$300 prize for the best painting of flowers, preferably a garden picture. A popular prize of \$200 will be awarded on vote of the visitors.

"Sanity in Art"

Mrs. Frank G. Logan, wealthy Chicago art patron, has launched a new society hearing the official title of "Sanity in Art," its object being to make a concerted stand "against the modernistic, moronic grotesqueries that today masquerade as art." The need for such an organization, says Mrs. Logan, was brought home to her as she viewed the recent American and Chicago exhibitions at the Art Institute of Chicago, recipient of many benefactions from her in the past. In particular is Mrs. Logan disappointed in the winners of recent Logan prizes.

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Response to the society's call already is notable. Mrs. Logan writes that she has received more than "200 letters and clippings from every state in the Union commending me for my endeavor," and agreeing with her in her effort to "rid us of the examples such as are at present displayed on the walls of our Institute and, as a matter of fact, shown all over America." Branch clubs have been formed in Pittsburgh, Kansas City, Minneapolis and Greenwich, Conn.

Mrs. Logan's action seems to forecast a wider break in Chicago art circles. Mrs. Scott Durand has decided to cut the Art Institute out of her will, according to the Chicago American, and Miss Kate Buckingham has agreed to give the new organization her full support. On the other hand, Chauncey McCormick, a trustee of the institute, has declined to become a member of the new society, saying: "Sanity in art-sanity in anything-is indeed a fine goal at which to aim, but the question immediately arises sanity?" Another invited sponsor, M sanity?" Another invited sponsor, Mrs. Kellogg Fairbanks, replied to Mrs. Logan: "My point of view on art is not sympathetic with yours. My feeling is that when art becomes static, it is worthless."

A Totalitarian

A typical example of Mrs. Logan's efforts in behalf of contemporary artists is reported by Eleanor Jewett in the Chicago Tribune. The Chicago Galleries Association placed on exhibition a group of portraits by Oskar Gross, sand dune paintings by Frank V. Dudley, landscapes and still lifes by Marvin D. Cone, and mountain landscapes by Alfred J. Wands. Mrs. Logan attended the opening and was "so intrigued by the sound, sane and forceful painting" shown that she decided prizes were in order.

The galleries furnished white ribbons and the Josephine Hancock Logan prizes were awarded by Mrs. Logan to "Along the Sandy Way" by Dudley and to "Portrait of Brothers" by Gross. Mrs. Logan says that it is much more satisfactory to be one's own jury of award. At least then you know exactly where your money and name are going.

Carnegie Plans

Etchings GERALD L.

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New York's Own

More than 8,000 visitors have seen the exhibits at New York's Temporary Galleries of the Municipal Art Committee since their establishment on Jan. 6. The fifth exhibition, opening March 18 and continuing through April 5, will be comprised of three groups of paintings and one of sculpture.

Artists of Staten Island, who constitute one group, organized by Mrs. Muriel Mattocks Cleaves, will show landscapes, still lifes and portraits. They are: Arthur Beaumont, Henrietta Beaumont, Ely M. Behar, Muriel Mattocks Cleaves, Richard Kroth, W. Irving Lewis, Eleanor E. Marshall, Carolyn C. Mase, Agnes C. Nash, Dorothy M. Oakes, Philip Rice, Emma L. R. White, Adeline Albright Wigand and Otto C. Wigand.

Louis Stern has organized a group of oil painters who will show figure studies, still lifes and one mural, "Organization," by Suyvesant Van Veen. Other exhibitors are: Laurence Foy, Hazel H. Hood, Jacob Kainen, Clara Kesler, Rosalie Lanzo, Charles Liguori, Jules Rubinstein and Harry Schoulberg.

Abstractions, still lifes, portraits and landscapes by another group represented by Muriel Walcoff include work by Carl Buck, George Cerny, Lesley Crawford, Marion Eldredge, Stuart Eldredge, Agnes S. Healy, Maybelle Richardson, Constantino B. Ross and Willson Young Stamper.

Sculptors participating in the fifth exhibition at the temporary Galleries are: Albino Cavallito, Lucy Christopher, Chaim Gross, Pauline Margulies, Joseph Nicolosi, Anita Weschler, Warren Wheelock, Polygnotos Vagis, Alexandre Zeitlin and Ethel Myers.

Whitney Museum Purchases

The Whitney Museum has purchased 17 water colors from Part II of its second Biennial (devoted to Contemporary American water colors and pastels). These are in addition to the 37 works of sculpture, drawings and prints bought from Part I of the Biennial through the \$20,000 fund provided for this purpose. The water color acquisitions:

for this purpose. The water color acquisitions:

"Skaters, Central Park" by Cecil C. Bell,

"Chicago Junk Yard" and "Halsted Street"
by Aaron Bohrod, "Suburhan Hotel" by Fiske
Boyd, "Taxco" by Andrew Dasburg, "faield Beach" by Thomas Donnelly, The East
River" by Susan Frazier, "Still Life Unity"
by Jack Greitzer, "Couple" by George Grosz,
"New York Water Front" by Abraham Harriton, "House on Pamet River" by Edward
Hopper, "Gloucester Docks" by Earl Horter,
"Valley Winter" by Austin Mecklem, "Second
Balcony" by Georges Schreiber, "Black Horse"
by Millard Sheets, "Indian Summer" by Harwood Steiger, and "Thunderstorm" by John
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Barse Miller Brings California East



"Hilltop," by Barse Miller.

Spring comes to New York and with it the sunny freshness of the California landscape as presented by Barse Miller in his group of large water colors at the Ferargil Galleries, until April 12. Miller, one of the younger artists from the West, catches the charm of the coast in a bold, clear style, which eliminates preliminary pencil sketching. Typical also of the western spirit is his choice of subject matter—"Blue Dungaree Blues," (three sailors playing cards), "Highway to 'Frisco," "Johnny's Schoolhouse Standeth Yet."

Miller's water colors have the same fresh stimulation as the work the other young Californian, Millard Sheets. He is also interested in the spacious landscape of his state, its farms, its towns and its actual life. These young painters do not treat the land as a paradise for tourists, but as their native environment, thereby infusing new life into California painting. That Miller finds a keen delight in painting is evident in the force and directness of his work. The peculiar American quality of breeze and gusto is stamped upon his work.

Although he represents California in most of his subject matter, Miller is actually a "foster child," for he was born in New York 32 years ago. He entered the school of the National Academy of Design at the age of 11, transferred to the Pennsylvania Academy soon after, and was awarded the Cresson scholarship for two years study in Europe at the age of 18. During the Winter he teaches at the Art Center School in Lcs

Ross' "American Scene"

In his exhibition at the Kleemann Galleries, New York, until April 11, Sanford Ross is showing water colors of Eastern farm subjects, a departure from his last one-man show composed of lithographs mainly of highway scenes. Ross spent much of his youth on his grandfather's farm in New Jersey, where he acquired a fondness for the eastern rural scene, which went side by side with his interest in the broken-down aspects of small American towns.

The present exhibition includes snow scenes, farm yards and fields, done in Ross' positive manner.

The Romantic Italian Decadence

Three large canvases by Canaletto, newly arrived from Europe, will be the starting point of an exhibition of 18th century Venetian painting to be held April 6 to 18 at the Knoedler Galleries New York. Museums and private collectors will provide examples for the exhibition, which will embrace 25 paintings.

Breathing the spirit of this era, pictures by Bellotto, Giuseppe Maria Crespi, Vittore Ghislandi, Francesco Guardi, Piero Longhi, Alessandro Magnasco, Michele Marieschi, Piazzetta, Giovanni Battista Pittoni, Sebastiano Ricci and Tiepolo will be on view.

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New York Criticism

[For a New York art critic to be quoted in THE ART DICEST he has to say something constructive, destructive, interesting or inspirational. To exclude the perfunctory things the critic sometimes says, just to "represent" the artist or the gallery, is to do a kindness to critic, artist and gallery.]

Palazzo Interests the Critics

Anthony Palaza, young New York artist, who held his first exhibition at the Dorothy Paris Gallery, shows that poetic feeling in painting is not necessarily dependent on solemn moods and somber colors, according to Carlyle Burrows in the Herald Tribune. "A modern type who combines natural observation with decorative skill in his work, Mr. Palazzo is a richly emotional colorist. There is the buoyant air and brilliance of springtime fields, gardens and blossoming fruit trees in these paintings, which are not only decorative but vigorous in style."

Howard Devree of the Times wrote of Palazzo's "sturdiness" and his "dynamic brushwork leading sometimes to an almost wilful effect of crude strength." Jerome Klein described his painting as being "a sort of hop, skip and jump that holds together because the artist has a definite faculty for landing on the right spot of color each time." "There are also some excellent flower pieces," Mr. Klein said in the Post, "done in the abrupt manner, with colors struck off so well that everything is there by implication."

Bouché Avoids Propagandism

Louis Bouché, exhibiting his new work at the Kraushaar Galleries until April 4, has to a great extent "the painter sophistication of the nation of painters from which he descends," according to Guy Pène du Bois in the catalogue. "He cannot feel, with so many American artists, that art must make a comment upon society, see the sores in the countryside, record the mad milling of mobs in cities. Subject matter with him seems to happen, comes to him, is around. It is something seen and painted." Perhaps for this very reason Carlyle Burrows described Bouché as a "hit and miss man. Some of his productions leave the beholder quite cold. Others are stirring."

To Henry McBride in the Sun, Bouché seems "to be returning to his old form. His bent is towards the mocking illusion, and he is at his best when making slightly naughty observations about the doings in Greenwich Village. There was a time when everything he did in this line was heartily acclaimed and there was a long row of customers always waiting for a picture to be finished. Then Mr. Bouché went abstract for a season or two and the customers vanished. Why, only the customers know. Now he returns to, not exactly Greenwich Village, but scenes in country taverns and dressing rooms petulant young ladies, and shortly the customers will be lining up as in the old days."

"Grand Old Man of Hungarian Art"

Czobel, called "the grand old man of Hungarian art," is being honored with an exhibition of 35 paintings at the Brummer Galleries until April 4. An appreciation in the catalogue by De Segonzac says that Czobel "has always labored simply and obscurely. Whether it be in his figures, painted in simple tones; or in his still lifes, for which he chooses objects of a great and humble simplicity; or in his large and grave landscapes, -in all Czobel's work we find a deep feeling

for nature, moving and absolutely personal."

The interest of De Segonzac in this work, asserts Henry McBride in the Sun, "can be easily understood, since both men have a like relish for pigment, as such; an interest that absorbs their energies completely at times. ... There is a somberness in Czobel's painting that hints at a tragic outlook upon life. . . . The work, extremely rugged, dispenses with easy charm. The mind of Czobel occupies itself with the scene as a whole and treats the detail with such high-handedness that often he might as well be abstract. Yet he never loses the subject totally but keeps to the large design, playing it up emotionally as though it were a theme out of Beethoven.

A Canadian Woman Exhibits

Florence Proctor, daughter of the late Sir Edward and Lady Kemp, who makes her home in Toronto, held her first New York exhibition—a group of still lifes—at the Studio Guild. Her interest lies along decorative lines.

Melville Upton of the Sun decided that Mrs. Proctor was "an artist apparently who knows what she wants and has no difficulty in achieving her ends . . . her still lifes are strong in design, if somewhat matter-of-fact, and not unpleasing in color. Thomas Simonton of the American noted that the artist's work was executed with care. "She finds her models in flowers, sculpture and bric-a-brac. Her paintings flash with color. They have glossy surfaces. They are decorative and presumably intended to be decorative." Carlyle Burrows of the *Herald Tribune* called her "immensely clever." "She has original ideas about composition and has a vast repertory of unusual objects which she combines with inventive taste in her work."

Leon Hartl, Modern Primitive

Leon Hartl, who has been active in the exhibition field for about ten years, is having a show of his lyrical paintings at the Valentine Galleries until April 4. In the catalogue George Sakier describes Hartl as a "primilike Rousseau and Kane, adding that "here are tender and compassionate studies of children . . . the soft wings of birds beating in innocent landscapes . . . flowers that have a trembling, vernal quality." Carlyle Burrows in the Herald Tribune said: "This artist's simplicity and tenderness puts him in a class with so-called primitives, but there is a cultivation in his style which distinguishes him from the fumbling amateur."

Hartl's art is a test for any connoissuer, points out Henry McBride in the Sun. "It is simple and straight from the heart and without any tricks. It deals with pretty colors, sweet flowers of the kind that are to be found on the altars of village churches in France, and with landscapes of the kind one is apt to see in dreams. There is something very tender and innocent and unworldly about it. It has so little to do with the current fashions in paintings that one's only hope for it is that it may appeal to the 'pure at heart.'

Dorothy Eaton Interests Critics

Dorothy Eaton's first exhibition at the Montross Gallery brought favorable comment from Edward Alden Jewell of the Times. Miss Eaton "has a delightful sense of color and constructs her decorative themes with, as a rule, crispness and originality," wrote Mr. Jewell. "There is a kind of fresh 'lift' in her work. If we encounter few leads that con-

[Continued on next page]

Daughter of Danish Minister Holds Show

After two successful exhibitions in London, the Countess Ingegerd Ahlefeldt, daughter of the Danish Minister to Great Britain, is now exhibiting at the Argent Galleries in New York until April 11. Her last London exhibition, held last winter in Walker's Galleries, was visited by Queen Mary, who on that occasion acquired one of her paintings. Lord Duveen of Millbenk is also one of her patrons, and has loaned a still life of Oriental subject matter to the exhibition. All the Chinese objects used in the artist's still lifes were loaned to the Countess by Lord Duveen. Around each of these objects is built a Chinese fairy tale, so that each picture is a story in itself.

Chinese influence may be traced to the painter's first days of art instruction. As a child, when her father was minister to China, she studied in an old Manchu palace under the tutelage of a Chinese woman artist, Madame Wong. She continued her studies later in Denmark and then attended the Slade School in London. After further studies in Italy and the British School of Portrait Painting, Countess Ahlefeldt completed her training with the distinguished painter, Sir Philip

The exhibition at the Argent Galleries is given over mainly to portraits of titled and well known people. Included is a likeness of Princess Eugenie of Greece and Denmark, and a portrait of the Oriental scholar and poet, Shri Purohit Swami, sitting cross-legged with his hands folded in thoughtful contemplation. [The Swami is now bringing out



"Father Behr, Head of the Russian Church for England," by Countess Ingegerd Ahlefeldt.

the Holy Indian Scriptures in a popular form in England and the United States.] One of her most outstanding paintings is a portrait of Father Behr, the head of the Russian Church in England, seated before a drawn curtain back of which is a vista suggesting a church cloister. It is interesting that this artist is partly Russian by ancestry, her mother being descended from the Russian painter De Gohr, once a member of the Royal Academy of St. Petersburg.

New York Criticism

[Continued from preceding page] duct beneath the surface, it is by all means a pleasant experience to come upon an artist who is not manifestly floundering in a sea of theories, with no hint of rescue in sight."

Jerome Klein in the Post described the

Jerome Klein in the Post described the artist as "another Miller pupil whose work bears the strong imprint of training." "At the same time," he remarked, "there are hints of personal vision. . . . Technically some of the decorative flower pieces are the most developed. In the figure works there is much uncertainty in handling action and determining relations of color values." But to Thomas Simonton in the American, Miss Eaton "has a definite, personal point of view. Her paintings are very bright in color. She has an interest in people and in the places where people live and carry on their activities which, if sometimes naive, is usually sincere. She is not afraid of being obvious. She paints men talking before a store, dogs barking, threshers working in the fields."

Sprinchorn, Lyricist in Paint

Carl Sprinchorn, who uses color freely and forcefully, exhibited work in various media at the gallery of Mrs. Cornelius J. Sullivan, showing interesting experiments in several techniques, Howard Devree of the Times felt that Sprinchorn's canvases, "firmer and more finished than his water colors, afford play to his abrupt lyricism. Even when he uses so obvious a color combination as in the picture of the red gladiola and white peonies against a medium blue ground, he contrives to lift the work into poetry free from any trace of the commonplace."

Looking back over the shows that Sprinchorn has held in the last ten years, Carlyle Burrows of the *Herald Tribune* found that "he has remained finely consistent and devoted to making water color count potently and beautifully in his work. He is a better designer than before." Henry McBride of the Sun described his paintings as being "all of them brilliant, and some of them aflame. Sprinchorn is an impetuous stylist and all of his productions seem born of a rushing emotion, but, for all that, he takes good care of the pattern, and his water colors and oils always end in excellent decoration."

Hungarian Depicts Mexico

Hungarian spirit adapting itself to Mexican subjects was revealed in Tibor Pataky's collection of colorful paintings at the Delphic Studios. "When a somewhat exotic Hungarian artist paints Mexico a number of things might be expected to come about, and not the least would be color," said Howard Devree in the Times. "Certainly he has achieved some of the most colorful landscapes and street scenes to meet the eyes of this reviewer in several moons."

Like many outlanders, Pataky has, in the judgment of Carlyle Burrows of the Herald Tribune, "absorbed much of the country's picturesqueness into his work. Not all of the paintings hold together well, being a little loose in style, but several are interesting for their pictorial blending of native life and backgrounds. There is almost as much Hungarian peasant flavor in these pictures as Mexican, the gayety of color and pattern having something more Oriental in feeling than is usually found in Mexican subjects." Calling Pataky's paintings "deliberately primitive," Thomas Simonton of the American, said: "They are painted with the palette of Gau-guin. They are simpler, are perhaps merely less emphatic, than most paintings associated in one way or another with Mexico."

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Coming of Age

The following article, "The Artist Comes of Age," written in support of the exhibition rental policy, as endorsed by the American Society of Painters, Sculptors and Gravers, is contributed by Andrew Dasburg. It is printed without alteration or elidation since it presents every aspect of this important controversy from the personal point of view of an eminent artist, who no doubt speaks for thousands of his colleagues. Mr. Dasburg feels that "the interested public cannot fairly object to the small entrance charge at exhibitions which will support a rental policy"-a solution to the entire rental controversy voiced editorially in the 1st March issue of THE ART DIGEST. Mr. Dasburg:

When museums depart from their traditional role of preservers of the great past and enter the field of contemporary art, they should obviously regard the artist and his work as a whole. They face not only the abstract problem of aesthetics, but the problem of the living artist. It is their chief responsibility, and chiefly theirs. It is part of their function to further sympathetically all measures that provide security for him. The assertion of museums that "free advertising" covers their obligation to artists is like that of a child who claims to be the progenitor of his parents. Artists make museums, but advertising does not make art.

The economic history of artists is an impressive record of unrequited labor on their part, and spectacular profits-to others. The guardians of institutionalized art appear not to realize the expense an artist's work entails. Usually the outlay far exceeds income from sales, so that in order to function he must find means from other sources, mostly of a charitable nature, and continue to trust in the saintly patience of the color merchants.

Occasional museum purchases favoring men with established names do not directly contribute to the general welfare of artists. An outstanding exception is the Whitney Museum, which has gone beyond the academic collecting of reputations. It has created a living relationship with artists. It is alive to their difficulties. Its liberal attitude supports and seeks all intelligent means of assistance. It not only brings the new generation before the public, but makes discriminating purchases by way of encouragement. This spirit is of incalculable benefit in America, where there are no dealers in contemporary art. the role of agent is assumed. Capital investments are made in the work of the renowned dead, which is speculatively pyramided from hand to hand and dramatized into the realm of the fabulous. For the living artist it is a business conducted solely on consignment, with commissions ranging up to 50 percent on sales. Unfortunately, few "dealers" are in a position to subsidize through a purchase contract the very men whose work they spon-sor. In France this is frequently done, enabling the artist to devote his entire energy to his profession, his mind freed from the restless rodent of anxiety, with its gnawing questions as to tomorrow's dinner and next week's rent. Perhaps it will be said that the French dealers pay their favored artists very little, to which we reply that a crust of bread is better than nothing. However, the whole answer (which cannot be met) is in the quantity and quality of work so produced. Let those who cling to the legend that art flourishes on uncertainty and privation examine this.

We are still the victims of a tradition of [Continued on next page]

San Diego Acquires a Hals and a Luini



"The Dutch Family," by Frans Hals.

"The Dutch Family" by Frans Hals (1580-1666) and "Modesty and Vanity" by Bernardino Luini (c. 1475-1532) now augment the old master collection of the Fine Arts Gallery of San Diego. Of great importance in their respective schools, the paintings were presented by an anonymous donor who purchased them through the Lilienfeld Galleries, New York.

Definitely genre in flavor, "The Dutch Family" was painted about 1640, before Frans Hals had gained the facility which characterizes his numerous portraits in merry mood. This representation of grim Dutch folk can scarcely be said to reflect the influence of Rembrandt (1606-1669), commonly ascribed to this period in Hals' development. Yet they show Hals' penetration in character analysis, and in their naïveté are disarming.

Hals' story is that of the artist unhonored in his day. A prolific painter, his works were held in poor esteem for two centuries after his death. Eclipsed by the suaver Rembrandt and the precious genre painters of his century, Hals' distinct contributions to art have now gained him his proper place. He was born at Antwerp. Until 1652 he was able to support his family of ten children, but from that time he was pursued by poverty until the municipality granted him an annuity of 200 florins in 1664. Thus it is seen that most of his great work was done under adverse circumstances. For he died in 1666.

From a private collection in Moscow "The Dutch Family" passed to Norwegian diplomats. Dr. W. R. Valentiner has certified the painting, which will be reproduced in his forthcoming book "Frans Hals' Paintings in America"

"Modesty and Vanity," Bernardino Luini's study in feminine contrasts, was reproduced in the 1st March issue of The Art Digest on the occasion of the re-opening of San Diego Exposition.

romantic altruism, a state of mind hung over from the literature of the Parisian '80's, the shade of whose fictionalized artist haunts the museum, the dealer, and the artist of todaythat miserable of the Left Bank, crummy and unbuttoned, emerging like a moth from his bearded dusk, the superior man with his destitute mysticism, his message of the Higher Life, the disciple of Paradise Lost. This persistent image is the centre of a triptych, flanked on one side by the dealer in an attitude of sacrifice, on the other by the museum negotiating with God for his immortality. The dealer makes the artist feel it is an act of charity to display his pictures; the museum makes him feel it is an act of God when it buys one (which it may well be). This triptych is singular in that the main panel is in miniature, while the imposing wings are heroic size.

Consider the phrase 'to give John Blank a show.' Who gives whom what? Quite frequently it is the artist who gives the rent, the lighting, the advertising, the printing and mailing—as well as the pictures, and often his own prestige. Yet we say the gallery 'gives', and prove thereby how strong is the myth which obscures the facts, and obstructs any realistic thinking about them. Museums, as we have seen, state that they 'give' advertis-

ing. What then may it be that advertises the museums?

The artist is beginning to realize that he is also an economic factor. He sees that the whole art edifice, and all its ramifications, rest on his past and present efforts. He must therefore assert his importance until it is recognized. It is he who stimulates and vitalizes our crafts-architectural decoration, furniture, clothing, automotive design, textiles and ceramics-everything, in fact, that we use and wear responds to the constant reinvigoration of the artist's restless search for new combinations of form and color. Those interested in art should also appreciate that the yearly turnover resulting from artistic activities runs into millions of dollars. Insurance, packing and shipping, rents, advertising, en-graving, lithography, reproduction, printing, manufacture of art materials and their retailing, designing and decorating, teaching, art publications, museum salaries, salesman's salaries, professional critics, etc., etc. A little reflection will reveal at how many points art effort and art interest touch our economic life. Without going into an elaborate enumeration. a glance will suggest in how many ways money circulates from and round art. Art is a luxury which causes the dollars to flow in many chan-[Continued on page 21]

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Bread or Fame?

[Continued from page 4]

Americans who are now being penalized even unto economic suicide for being

In cases where the museum's charter forbids the charging of admission, a "con tribution box" might be placed in the gallery where real art lovers could compensate the artists for the cultural privilege extended to them. The result would be the same, or, most likely, greater from the monetary standpoint.

Fifteen museums, art organizations and clubs already have accepted the rental requirements of the society, among them the Whitney Museum, the San Francisco Museum, the Grand Rapids Art Gallery, Wyoming University, Roerich Museum and the Yale Club. It would seem that the issue only needs discussion, and a sympathetic approach from both sides. Maybe the artists were a little brusque and dogmatic in their initial approach. Maybe the directors were a little hasty in refusing to discuss the matter with artists representatives.

The editor has stated his position.

Fly, Dragon!

Rumors, much confused, are current in the art world concerning the coming to to the Metropolitan Museum of Art-of the great exhibition of Chinese art which has just closed at Burlington House, London, after being viewed by 400,000 persons. There is mystery in New York and mystery in Washington. A high Chinese official informs The Art Digest that it is a question of obtaining a battleship to transfer hither from London the precious objects owned by his nation. It is understood that an executive of the Metropolitan Museum recently spent several days in Washington. Maybe the subject of his talks in the capital was art and battleships. It is further understood that the American government says it cannot provide a battleship until Congress appropriates the money. sort of stand is ludicrous. The President as Commander-in-Chief of the Army and Navy can order any sort of manoeuvre; so can the Navy Department; so can the Admiral of the Fleet. It requires no appropriation from Congress to send the Fleet on a practice trip. And if the King of England or the President of France expressed the wish to visit America and travel on a Yankee battleship, there would not be any hitch about it. If necessary the vessel would be sent across the Atlantic immediately and under forced draught. The ancient paintings, sculptures, bronzes, porcelains, textiles and prints which China lent to England are more precious than any king or president. One Sung landscape means more to civilization than all the rulers who now misrule the world.

The art of Greece, for so long the standard of the Western World, was a statement of physical perfection; the art of Rome was a clumsy imitation of that of the Hellenes; Persian and Hindu art was finicky; the creations of Babylon and Assyria were massive and brutal, that of the Arabs a sort of glorified geometry. The art of Egypt expressed beauty and love and contentment. But the art of ancient China revealed the thought and the soul of man.

A Chinese painter of the golden age might spend six months contemplating, day after day, a mountain, until his mind became completely filled with the essence of the scene,—making no visual record, not the slightest sketch. Then he would go home and paint the mountain as it existed in his soul. Not exactly the method of Woodstock or Provincetown!

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"In these paintings," wrote Laurence Binyon in his "The Flight of the Dragon," we do not feel that the artist is portraying something external to himself; that he is caressing the happiness and soothing joy offered him in the pleasant places of the earth, or even studying with wonder and delight the miraculous works of nature. But the winds of the air have become his desires, and the clouds his wandering thoughts; the mountain peaks are his lonely aspirations, and the torrents his liberated energies. Flowers, opening their secret hearts to the light and trembling to the breeze's touch, seem to be unfolding the mystery of his own human heart, the mystery of those intuitions and emotions which are too deep or too shy for speech."

Old Chinese art, because it is of the

soul, inspires every man, no matter what his color or his creed. At the great London exhibition, the most popular work, judging from the sale of photographs, was a headless statue of a Bodhisattva disciple of Buddha), lent by Mrs. John

D. Rockefeller, Jr.

Chinese art is America's own. An industrialist formed a wonderful collection and built a gem-like building in Washington to house it-the Freer Gallery. In the Boston Museum is a marvelous collection, provided mainly by Dr. Denman Ross, who died not long ago. These and other precious American possessions could augment the treasures offered by the Republic of China.

Not to be forgotten is the ancient friend-

ship of China and America.

Fly to us, Dragon!—if not in the air, then in the heart of an American battleship!

Why Discriminate?

On another page will be found an account of the plea made to the organizers of New York's 1939 World's Fair by the president of the Society of Independent Artists, John Sloan, that contemporary art be shown there under the no-jury system, each American artist being entitled to representation. There are perhaps 100,000 persons in the United States who There are perhaps regard themselves as artists. One can visualize the mountain-high stack of objects that, under the no-jury system, would be deposited at the gates of the

The editor does not believe that one branch of the arts should seek to discriminate against another branch, therefore he suggests that the managers of the Fair construct 200 theatres within the grounds and employ 4,000 stage folk to present the dramas written by the law-yers, hodcarriers, bankers, plumbers, scientists, taxi drivers, inventors, doormen, astonomers, sewer diggers, doctors, etc.,

who sincerely fancy they are playwrights. A further suggestion is that the visitors at the fair be paid actual money for seeing the plays and the pictures.

When an Egyptian Architect, in Disgrace, Buried His Parents

The Metropolitan Museum's expedition which is excavating on the west bank of the Nile at Thebes, under the direction of Ambrose Lansing, reports an important discovery—the intact tomb of the father and mother of Sen-Mut, the famous chief steward of Amun in the reign of Queen Hat-shepsut, and architect of her temple at Deir el Bahri.

Students of Egyptology will remember that in 1927 Herbert E. Winlock, director of the expedition, in the course of his excavations, discovered the tomb which Sen-Mut had made for himself under the forecourt, a tomb which he neither finished nor occupied owing to his fall from royal favor when Hat-shepsut died and the succeeding king, Thutmose III, came into power. Mr. Winlock's work was interrupted by his appointment to the directorship of the Metropolitan Museum, and it was not until the present season that the expedition was able to resume the task.

Added zest to the excavating came with the discovery, at the bottom of the ravine in front of Sen-Mut's tomb, of a horse buried in the limestone chip, mummified and wrapped, and enclosed in an enormous coffin. "There can be no question," says Mr. Lansing in his pre-liminary report, "that it is of the Eighteenth Dynasty and therefore probably the earliest horse hitherto discovered in Egypt, but it would perhaps be hazardous to assume that it had been Sen-Mut's property."

[The horse was brought to Egypt by the Hyksos conquerors, "the shepherd kings," who came from the east and ruled the land for 710 years, until driven out by the founders of the XVIIIth dynasty. Josephus said they were Jews, Manetho called them Phoenicians, but in all probability they were Arabians, of the same blood that spread Mohammedanism by the sword nearly 3,000 years later. Before they conquered Egypt the inhabitants of the Nile valley were a hermit nation: They had no horses. After they expelled the Hyksos they had cavalry and chariots, and the pharaohs swept into Asia and themselves conquered their old conquerors.—Eo.]

Quite certainly a dependency of Sen-Mut's own tomb, however, was a small chamber found cut into the face of the rock just below the edge of his tomb platform and blocked by a large slab of stone. In it the expedition found the chief steward's father and mother, Ra-mose and Hat-nufer. "It was crowded with funerary material," says Mr. Lansing, describing the heretofore unknown chamber. "On one side stood two uninscribed rectangular coffins and on the other two anthropoid coffins whose inscriptions showed they contained the bodies of Ra-mose and Hat-nufer. The remainder of the space in the chamber was filled with boxes, baskets and jars.

"Sen-Mut had given his mother a first class burial, providing her with a copy of the Book of the Dead, a heart searab, and a gilt mask. His father was for some reason not so well treated and none of these items was found in his coffin, which was of very mediocre quality. Neither of the parents bears an official title."

The career of the steward of Amun and architect, Sen-Mut, is given in detail in the Metropolitan Museum Bulletin of February, 1928. In the Theban necropolis across the Nile from Luxor, Queen Hat-shepsub built her great temple at Deir el Bahri, wrote Mr. Winlock then. The corner stone was laid in 1492 B. C. and work continued, under the direction of Sen-Mut, for at least ten years, until about 1482 B. C. The burial place of the queen herself was directly behind the



The Little Burial Chamber of Ra-mose and Hat-nufer, Father and Mother of Sen-mut, When First Opened.

temple, in the Valley of the Kings. Sen-Mut built himself two tombs, but slept in neither.

While superintending the work on the temple, Sen-Mut planned for himself a large sumptuous tomb on the top of a near-by hill known today as Sheikh Abdel Kurneh. Here he had originally planned that he should be buried, and his statue was placed in it, and his sarcophagus had been brought to it pre-

paratory to the tunnelling of a burial crypt beneath its chapel. This tomb has been known to archaeologists for a full century. The Metropolitan Museum expedition unearthed fragments of the sarcophagus in 1930-31.

As his work progressed on the temple of Deir el Bahri, Sen-Mut, probably foreseeing trouble, decided to excavate for himself a secret burial chamber underneath the temple courtyard. This tomb was discovered by the Metropolitan Museum's expedition in 1927. It had not been entirely completed when Sen-Mut fell into disgrace and doubtless was made away with by King Thutmose III. His body was never placed in the secret tomb, which was buried deep under the rubbish in order that his name might be totally forgotten.

When the Metropolitan Museum found fragments of Sen-Mut's sarcophagus in 1937-31, it also unearthed in the hillside below the tomb portice the body of an old woman, doubtless one of Sen-Mut's servants. She had taken nothing to her grave except a scarabring and a bottle of eye-paint, but she was interesting to the medical profession as having suffered from Pott's disease, that form of tuberculosis of the spine which makes people humpbacked.

Nation Buys De Kruif Prints

The Library of Congress, Division of Fine Arts, has purchased three prints by Henri De Kruif, California artist, for its permanent collection. All are desert subjects, "Temples of Ricardo," "Dragon Mesquite Tree," "Pollard Tamarisks."



* DEVUE

Artists Materials

DEVOE ALSO MAKES A COMPLETE LINE OF ARTISTS' BRUSHES

Brackman Passes from Studio to Spaces



"Busy Moments," by Robert Brackman.

Two exhibitions by Robert Brackman, young American artist who has just returned to New York after several months teaching as guest instructor at the Minneapolis Museum, have opened at the Grand Central Art Galleries and the Macbeth Galleries. The show at the Grand Central, remaining until April 4, is made up of oils, while at the Macbeth Galleries his exhibition of pastels and drawings may be viewed until April 6.

Brackman, whose development and recognition have been gaining steadily, confines his exhibition of oils mainly to recent work, but a few of his well known canvases are included. The artist, hitherto predominantly a "studio" painter, is turning more and more to land-scape. These examples, especially "Noank Harbor," stand out in strong contrast to the collection of figure subjects and fruit pictures. The exhibition is generously spotted with small arrangements of luscious fruit for which Brackman seems to have a special talent: in

them there is a quiet richness and glow that tend to be lost in his larger arrangements, more effective for their studied compositions and careful draughtmanship.

By his seriousness and care, Brackman has stepped aside safely from the line of "slick" painters, who go in for brilliant effects and rapid workmanship. In a somewhat dry manner, he gets solid construction and definite form under his well-studied color passages. There is an absence this year of the familiar model "Rochelle," who in the past was everpresent in his figure compositions. This change saves Brackman from the mistake sometimes made by American artists of painting the same model too often and wearying the public with a too-familiar face. Two head studies of the artist's new wife, one of his pupils at Minneapolis, are on view.

"This very able American artist's growth takes the form not so much of exploration as of steadily strengthening craftsmanship,"

Oakland's Annual

Oakland's annual exhibition of oil paintings, the acme of "judicial equity," is in progress at the Oakland Art Gallery until April 8. Three juries, conservative, intermediate and radical, pass upon all entries, a unanimous vote from any one of the juries being sufficient to qualify a painting's acceptance. This year 109 works survived the scrutiny of Matteo Sandona, Margaret Rogers and H. L. Dugan, conservatives; Maurice Logan, James A. Holden and Paul A. Schmitt, intermediates; and Lucien Labaudt, William Gaw and Glenn Wessels, radicals. More than half the paintings are from Oakland, another considerable portion from Southern California, and the remainder from places scattered over the country.

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Awards at the Oakland annual, the director, W. H. Clapp, explains, are based on the votes of "qualified artists," those whose work has been accepted at least once in a major juried annual exhibition within the three years preceding the Oakland annual. During the first half of the exhibition ballots are taken to determine candidates for honors, terminating with "artist's night," when the artists of the Bay Section cast their votes for the highest ten. Balloting from then on is concentrated on those singled out.

Another practice at the Oakland annual is to accord a special exhibition to the winner of the previous year. Paul A. Schmitt is this year's "guest of honor," whose paintings "An April Wash Day" and "Lone Tree" H. L. Dungan, critic of the Oakland Tribune, considered the finest of the five the artist has bung.

Mr. Dungan writes that the 1936 exhibition "turns out to be a good show, containing much of interest, much sound painting and some works that ought to swing down through time. And how time does improve art! . . . For the most part it is an exhibition to be recommended—partly conservative, partly modern, with some in between. The extreme radicals seem to be dying on the vine in our parts."

But to Junius Cravens, neighbor critic of the San Francisco News, the annual at Oakland seemed "to mark a low low tide for that institution. I don't remember when I have seen a collection of its proportions and pretenses that contained fewer distinctive works. Of course, there is a brilliant glint here and there on its calm surface, but the highlights are few and far between. Most of them are rather pallid gleams from points South." Among the "gleams" from the Southland Mr. Cravens cited entries by Moya del Pino, Boris Deutsch, William Gaw, Charles Orson Horton and Robert B. Howard.

wrote Edward Alden Jewell in the New York Times. "A certain hovering academism has always been present. It does not seem, however, to have gained any headway. Nor has the quality that may be characterized as both soft and sweet.

"Brackman is; of course, an entrenched 'studio' artist. He composes very carefully. Sometimes (as in the large, well-painted figure subject, 'Busy Moments') he composes perhaps just a shade too carefully—that is to say, the problem essayed and solved does not sufficiently efface itself as a problem in the process. All the same, everything from his brush reveals thought and the taking of infinite pains. This sort of thing may never set fire to the rivers, but it is pretty sure to have its definite appeal."



21

Coming of Age

[Continued from page 17]

nels, while only a trickle of pennies flows back to keep its sources alive.

There is no parallel to this situation in any other field. The author gets his royalty, the actor and the musician their salaries. No one questions the library rental fee, the theatre or movie ticket, the symphony subscription, the admission charge to sporting events, or, indeed, the cost of every kind of amusement, because it is taken for granted that the audience contributes its share. So few buy pictures that sales cannot so much as feed most artists. But what of the audience for pictures, which exists everywhere, and which contributes nothing? It has been like a "papered house" in the theatre, and "papered houses" eventually close the show. In this case they close the studio. No doubt the public would be delighted to get all its entertainment for nothing, if the purveyors of entertainment were as willing that it should as the toosuppliant artist seems to be. Even museum directors (who are remunerated for their services) insist that art shall be free to allmostly at the expense of the artist, who should consider himself handsomely repaid by his chance to appear as a super among the great masters.

One reason for this, possibly; is that artists have as yet no effective fighting organization. They have failed to coöperate, to define their rights, and so force a recognition of them, as others have done in spite of the most bitter opposition, and without ruining publishers, concert bureaus, or producers; also without blocking the way to the young and unknown. Let us remember that authors had no safeguards of copyright; that actors were obliged to rehearse for weeks without pay, despite an even chance that the show would fail immediately.

Only a few years ago artists were expected to pay all transportation and insurance charges on such of their products as were distinguished by invitations to appear in exhibitions. Let us hope it will soon seem fully as unfair that countless numbers of people should enjoy their work gratis.

The principle of exhibition rental, as endorsed by the Society of Painters, Sculptors and Gravers of America, is the sanest effort so far made by artists toward easing the heavy burden their work imposes on them, and establishing a more reasonable balance between the wealth they create and the fragment of it they receive. The interested public cannot fairly object to the small entrance charge at exhibitions which will support a rental policy.

Museums, which exist because of art; dealers, who live by it, and all those who love pictures, should unite in furthering this step.

But the artists themselves should not stand looking wistfully on. It is their fight, first and last. No group in this world has any 'rights' until it knows what they are, says what they are, pleads, insists, and battles, as a group, until the rest of mankind, indifferent, grudging, or hostile, at last concedes them.

GENIN

Until April 11

LILIENFELD GALLERIES
21 East 57th Street, New York

Plan Big Art Show for Dallas Centennial



Richard Foster Howard, Director of the

Visitors at the Dallas Centennial Exposition next summer will view a ten-million dollar art display which is being arranged by Dr. Robert B. Harshe and Daniel Catton Rich, organizers of the Century of Progress art exhibitions. In the Dallas Times Herald John William Rogers reports an interview with Mr. Rich who commented upon some of the findings of the Chicago exhibition which will be utilized in the Dallas show.

Mr. Rich, Dr. Harshe's co-worker, has been on the staff of the Art Institute of Chicago since 1927 when he was chosen to edit the museum's Bulletin. He became instrumental in gathering important exhibitions and in the preparation of informative catalogs, and in 1929 he was made assistant curator of paintings and in 1931 an associate curator. His latest publication is a monograph on "Seurat and the Evolution of La Grande Jatte." Mr. Rich's special field of study has been painting since the Renaissance.

Proof of the fact that the public wishes to be educated along artistic lines Mr. Rich found in the response to the Chicago exhibitions. "Give the people the best," he says, "and spend all your energy interpreting it for them. Suppose the conductor of a symphony orchestra merely played second and third rate stuff, for fear his audience might not appreciate anything better.

"As a matter of fact, in the Century of Progress art exhibitions, the things that were the most popular with the public were the things that the critics call best, and the reputation of great artists really rests on public feeling. I believe people get much more from great works of art than they can generally be articulate about.

"The great problem in museums today is not the acquisition of more great pictures, but knowing how to utilize fully what we already have. In this respect, American museums are far ahead of those in Europe. Even today

there are few lectures in Europe, though here we have been giving them generally for twenty-five years."

Both old and modern pictures will be hung in Dallas as in Chicago, for in this way, "the appreciation for each is heightened. You can observe," Mr. Rich states, "certain persistencies coming down through the centuries—certain good things artists do again and again in any age—as well as striking changes of style."

Sculpture will be featured at the Dallas Exposition. "Indeed," Mr. Rich commented, "we should like to do for sculpture what we did in Chicago for painting. The public needs to be educated with sculpture more today than with painting. Too much are we dominated by the idea that the chief thing in sculpture is the ideal which dominated the great work of the Renaissance, and that was the Greek ideal before them—that beautiful human proportions have anything important to do with sculpture. The new and vital conception of sculpture as something beyond this is beginning to be in the air.

"We are trying to make your exhibition have a double appeal. We want it in one sense to be popular—to be a show that people with no artistic training and background canvisit and find genuine pleasure and inspiration in, and, at the same time, to give it a quality which will make it definitely appealing to the most sophisticated public. You may be sure we are setting out, not merely to give you secondary examples of important men represented, but to show really fine specimens or their work—in some cases—the greatest masterpieces which they achieved."

Richard Foster Howard, newly appointed director of the Dallas Museum, has worked with Dr. Harshe and Mr. Rich from the beginning. Although still a young man, Mr. Howard has had wide experience in museum directing. He took his B. S. degree at Harvard, with two additional years of graduate work in museum administration under Professor Sachs, and three summers in the Harvard Graduate School, followed by one summer in Cornell University.

Mr. Howard's work in the Technical Research Department of the Fogg Museum won him an appointment to a Carnegie Fellowship in museum education at Yale. Later, he served as staff psychologist at the Pennsylvania Museum. He assisted Dr. Arthur W. Melton in the preparation of the first volume of "Problems of Installation in Museums of

The North-Bound Eliot O'Hara

After Eliot O'Hara, prominent water color painter and instructor had completed his six weeks course in aquarelle painting last fall at the Yale School of Fine Arts, he went to Mexico. Painting in the South on his way down and in the Southwest on his way home. Mr. O'Hara has brought back a group of water colors that ably supplements his South American series, shown in New York in 1934. His latest work will be exhibited at the Argent Galleries, New York, from April 13 to 25.

JOHN MCCRADY Until April 8th

BOYER GALLERIES
BROAD STREET STATION BUILDING
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Schultheis Galleries
PAINTINGS

By American and Foreign Artists 142 FULTON ST., NEW YORK

Among The Print Makers, Old and Modern

Southern Printmakers Hold First Annual, Which Goes on Circuit



"Church Supper," Wood Engraving by Frank Hartley Anderson.
1936 Presentation Print,



"Milky Way." An Etching by R. W. Woiceske.
Dr. Carl Austin Weiss, Jr., Memorial Prize.

Last year Dr. Carl Austin Weiss, Jr., brilliant young New Orleans surgeon, sent two bullets into Huey Long and removed from the arena of American politics a man whom many regarded as a dangerous demagogue. Dr. Weiss fell before Long's bodyguards. "To Keep Green the Memory of Louisiana's Martyr-Patriot," the Southern Printmakers have inaugurated an annual prize. Rondau W. Woiceske of Woodstock is the first winner with his etching, "Milky Way."

Other prizes awarded by the Southern Printmakers Society, which has just concluded its first annual exhibition at the Birmingham (Ala.) Library, prior to a tour of Southern cities, are: Lila Mae Chapman prize, to Leon R. Pescheret for "Great Tapestry Hall, Hampton Court Palace"; and the Southern Printmakers 1937 gift print designation, to E. Sophonisba Hergesheimer for "Ada C. Shull—Nantucket," an aquatint showing a harbor scene. The presentation print for 1936 is "Church Supper," a wood engraving by Frank Hartley Anderson, founder and secretary of the society.

Practically every branch of the print mak-

ETCHINGS DRAWINGS ENGRAVINGS OLD & MODERN

> "FINE PRINTS" OUR LITTLE TWENTY-FOUR PAGE IL-LUSTRATED MONTHLY MAGAZINE. SENT POST FREE TO COLLECTORS AND MUSEUMS.

ALDEN GALLERIES

J. H. Bender, Director 615 Wyandette St., Kansas City, Me. ing art is represented in the society's first show—etching, wood cuts, wood engravings, lithographs and aquatints. From Birmingham 157 of the prints will go on a tour of the South. They will be shown at the Montgomery Museum April 1 to 16 and at the Nashville Museum April 19 to May 4. The other 96, including work by such internationally known artists as Rockwell Kent, John Steuart Curry, Diego Rivera, John Taylor Arms, Peggy Bacon, Mahonri Young and Reginald Marsh, were, because of previous arrangements, available only for Birmingham. Museums, libraries, colleges and art associations wanting the exhibit should communicate with Mr. Anderson at 2112 Eleventh Court, Birmingham, Ala.

That the Southern Printmakers' initial venture achieved more than the expected success is shown by the "press" comments and the public's response. Among the exhibitors singled out by the critics are: A. G. Arnold, Thomas G. Blakeman, Martha Fort Anderson, Ralph H. Avery, Gerhard H. Bakker, Ignatius Banasewicz, Isabella Lazarus Miller, Glenn Means, Anne Steele Marsh, Glen M. Brown, Florence V. Cannon, James F. Cooper, Carson S. Davis, Vera Andrus, V. Helen Anderson, Ida Annette, Nora Benjamin, Henry Block, Lowell Bobleter, Albert W. Barker, Frank Hartley Anderson, Regina A. Farrelly, Eliza D. Gardiner, Fred Geary, James D. Havens, Joseph T. Higgins, Edith L. Horle, Harry R. Knobbs, Robert J. Kuhn, Bertha M. Landers, Warren Mack, Dorothy Morrison, Ida Ten Eyck O'Keeffe, Ernest A. Pickup, Henry C. Pitz, Antonin Sterba, Ruth Starr Rose, Elizabeth Verner, Oscar Weissbuch, Gladys M. Wilkins, Keith S. Williams and Ellsworth Woodward, "the South's grand old man of the arts."

Mr. Anderson, who fifteen months ago started organizing the Southern Printmakers, explained the society's aims and purpose for THE ART DIGEST: "The Southern Printmakers is not just another organization. It has a

set purpose, and is accomplishing it successfully.

"The South has no lack of artists—but it has long lacked standards for these artists to reach. Only when they have gone North, and lived and worked where art is more definitely a part of existence, have Southerners had a chance, and they have made good. Not all artists can go North. Many can't afford to, more do not want to, but all want the inspiration found in work done by the world's best—in any line.

"Here is the sole reason for the Southern Printmakers organization—to bring that best to the South, not only to Birmingham but, it is hoped, to many cities. It is far from the society's purpose to show work only by Southerners. Its desire is to exhibit work done by printmakers anywhere, but to show it primarily to Southerners, in Southern cities, where good work is now known only to a few rich collectors."

Print lovers who see in the Southern Printmakers a laudable enterprise are asked to help in two ways: by having the exhibition held in their towns, and by becoming patrons of the society. The latter, with membership, costs \$5 a year. In return the subscriber receives the annual gift print. In the course of years the Southern Printmakers series of gift prints will be a most valuable possession.

BUYERS' GUIDE TO ARTISTS' MATERIALS

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Among the Print Makers, Old and Modern

A Briton's America

S. R. Badmin, 29-year-old English etcher and water colorist, who came to this country to do aquarelles for Fostune magazine, is exhibiting at the McDonald Gallery, New York, until April 4. As may be noted in his water colors of Williamsburg, Va., the Philadelphia subjects and the Illinois farm scenes, Badmin has adapted himself to this land. His barnyard scenes in Illinois and the stretches of farm lands somewhat resemble Lucioni's Vermont subjects and are as meticulously done. It is the American scene tempered by an Englishman's conservative eye. No detail of farm machinery and barn interiors has been lost, and so perfect is the authenticity of these water colors that they could pass unquestioned in any glorified farm journal.

The difference between his English water colors and the ones done over here is most marked. A group of etchings, varying in technique, attest Badmin's ability in this field. To Carlyle Burrows of the Herald Tribune the work of this young artist constitutes a kind of paradox. "In it he turns his back upon the art of omission," writes Mr. Burrows, "searching out the last detail in his subject, but through the fineness of his precision and through the charm in his style he leaves one merely grateful for what he does. . . . A baffling, even exasperating type is Mr. Badmin, and one whom it is delightful to meet."

Henry McBride, who usually is annoyed by such precision, was quite enthusiastic. "They have the English thoroughness," he wrote in the Sun, "and though no amount of toil is begrudged, the artist has the skill to conceal the toil from ordinary eyes."

Fawler Print Sale

The Rains Art Galleries, New York, announces the sale of the Alfred Fawler collection of etchings and drypoints, with additions, the evening of April 23, following exhibition from April 19.

This catalogue will embrace such masters of the present and past centuries as: Heinrich Aldegrevar, Frank W. Benson, George Elbert Burr, Hans Burgkmair, Edmund Blampied, Felix Buhot, Arthur Briscoe, Roland Clark, D. Y. Cameron, Timothy Cole, Sir Anthony Van Dyck, Albrecht Dürer, Francisco Goya, W. Russell Flint, Arthur Heintzelman, Sir Francis Seymour Haden, William Hogarth, Martin Hardie, Franz Hanfstangl, Marguerite Kirmse, Lucas Van Leyden, Maxime Lalane, Alphonse Legros, W. Lee-Hankey, S. M. Litten, C. R. W. Nevinson, Charles Meryon, W. D. Macleod, Carton Moorepark, Joseph Pennell, Rembrandt, Louis C. Rosenberg, Martin Schöngauer, Sir Frank Short, Eileen A. Soper, Diana Thorne, Whistler and Zorn.

Gauguin Facsimiles Shown

Facsimile reproductions of paintings and woodcuts by Gauguin are on view at the F. A. R. Gallery, New York, until April 15, supplementing and duplicating the exhibition at the Wildenstein Gallery. A complete series of water colors and woodcuts of the Tahitian period includes some of Gauguin's illustrations for his autobiography, "Noa Noa." The F. A. R. selection is representative of the great work of this picturesque artist.

22 Durers, 33 Rembrandts, in Print Sale



"Adam and Eve." Engraving by Albrecht Dürer, Dated 1504.

The distinguished collection of engravings and etchings formed by Henry Graves, Jr., will be dispersed at the American Art Association-Anderson Galleries the evening of April 13. The collection, which comprises 112 prints and is considered one of the most notable ever offered at public sale in America, features masterpieces by Dürer, Rembrandt, Whistler, Haden, Meryon, Benson, Cameron and McBey.

A proof of the first state of Albrecht Dürer's famous engraving "Adam and Eve." dated 1504, is perhaps the crowning item of the sale. Formerly in the collection of Franz von Hagen, with whose name it is now identified, this particular impression, whose ownership has been traced back to the 16th century, is one of the finest in existence. Comparably important is an impression of Remparably important in the Sick Around Him, Receiving Little Children," commonly known as the "Hundred Guilder Print,"—the superb example on heavy Japanese paper from the Friedrich von Nagler and Berlin Museum collections.

Twenty-one other engravings by Dürer include "Melancholia." "Saint Jerome in His Cell," "The Coat of Arms With a Skull" and "The Madonna With the Monkey." Rem-

brandt is represented by 33 etchings, among which are the first state of his portrait "Jan Lutma, the Elder, Goldsmith and Sculptor," the portraits of Clement de Jonghe and Thomas Jacobz Haaring, the famous "Landscape With a Hay Barn and a Flock of Sheep" and other rare views of the Dutch countryside.

The 39 Whistler etchings in the sale include his celebrated "Nocturne," the figure studies, "Annie Haden" and "Weary," and, among the Venetian subjects, "The Dyer."

100 Sloan Etchings

One hundred etchings by John Sloan are being exhibited at the Whitney Museum until April 6. The exhibits cover a period of more than a quarter of a century, from the earliest prints dated 1905 to the latest dated 1931. From the beginning of his career Sloan has been one of the most vital exponents of that movement which, at the beginning of the century, turned away from the genteel tradition of the studios to find interest and inspiration in contemporary life. This movement has exerted a profound influence and is today probably the strongest tendency in American art. Sloan's brilliant etchings, as a record of New York life, constitute a unique document in American graphic art.

The News of Books on Art

Art Book Survey

[Within the past year many significant contributions have been made to the literature of art-scholarly studies, monographs on individual artists, interpretations of schools and movements, books of instruction, and works of Some representative important reference. publications are here summarized.]

A Survey of British Painting
"British Paintings" by C. H. Collins-Baker, Surveyor of the King's Pictures and Head of Research in Art History in the Huntington Library and Art Gallery (Hale, Cushman and Flint, Boston and New York, 268 illustrations, 319 pps., \$10). A survey of paintings from the medieval period to 1910, utilizing authoritative research and the author's own expansive information on the contributions of Britain. Mr. Baker interrupts his panoramic presentation of the organic development of expression in paint to give extended comments on the significant geniuses who have shaped future trends. While enlivened by personal estimates the book is a monument to and a catalogue of the English nation's attempts to reflect its life and interests. Landscape, portraiture and sporting genre are given especial consideration.

Art in Alphabets and Books

"The Art of the Book and Its Illustration" by Jan Poortenaar, Dutch bibliophile (J. B. Lippincott Co., Philadelphia, 117 illustrations, 40 plates, 182 pps., \$7.50). Beginning with the formation of the alphabet itself, Mr. Poortenaar traces the origin and development of printing and the tributary arts to the book as evidenced in Western Europe, England and America. Both technical and aesthetic considerations are lucidly presented. Specimen plates attest successive stages in the evolution of fine printing, until finally a record is given of significant present day successors to a worthy tradition.

A Book on Millard Sheets

"Millard Sheets," articles by Arthur Millier, Dr. Hartley Burr Alexander and Merle Armitage (Dalzell Hatfield, Los Angeles and New York, 28 illustrations and one original lithograph, 28 pps., \$5). Matching the clarity and directness of the ascendent California artist, Millard Sheets, this monograph sets forth the reasons for his quick rise to a secure place among the nation's artists. At 28 Sheets has won honors which would be a

CLASSIFIED

credit to an octogenarian. His "driving ambition to do things, coupled with a splendid vitality," his self-critical attitude toward each step in the building of his technical vocabulary, have given him stature. He sings joyously of youth and life, his sensitive perceptions backed by increasingly sound technical mastery. Both in the critical estimates here presented and in the work itself there is a prophetic message of an even greater future for Millard Sheets.

Functionalism in the Home "Decorative Art, 1936," thirty-first annual issue of *The Studio* Year Book, edited by C. G. Holme (The Studio Publications, New York, 250 illustrations, 6 color plates, 140 pps., \$3.50 paper, \$4.50 cloth). Modern domestic architecture and decoration roomby-room, new products in textiles, glass, metal and pottery, as observed in England, America continental Europe within the last year, are incorporated in this volume. While the tenet "fitness to purpose" has indisputably proved itself valid in the modern kitchen, the trend toward extreme functionalism in other parts of the home justifies to the author accusations of "bleakness, emptiness, and sheer vacuity . . . imbecile, with a boring absence of any personality whatsoever." Design which is "not a process of effacement but a positive thing," Mr. Holme asserts, can be the means of relieving austerity and of injecting the personality of the owner into a formalized, almost mechanized scheme. Much masquerading transpires under the name of "modern" which is tolerated as "expressing the agemuch good is that to us," says Mr. Holme. "This is merely to 'pass the buck' on to the age; whereas it is up to us to do something which will make the age a little more worthy of expression." Smartness, novelty and no little ingenuity are apparent in the illustrations, but it would seem there is a lack of sheer livability in many of the examples.

A Volume on Tree Anatomy

"Design and Construction in Tree Drawing" by Frank M. Rines, instructor in drawing at the Cambridge School of Architecture and Drawing and the Massachusetts School of Art (Bridgman Publishers, Pelham, N. Y., 34 illustrations, 63 pps., \$2.50). Amplifying his advice on tree drawings given in an earlier volume, "Drawing in Lead Pencil," Mr. Rines' text and illustrations emphasize the impor-tance of knowing the "anatomy" of trees as

Where to Show

[Societies, museums and individuals are asked to co-operate in making this list and its data complete.]

Los Angeles, Cal.

TWELFTH ANNUAL EXHIBITION OF THE BOOK PLATE INTERNATIONAL at the Los Angeles Museum, May, 1936. Open to all, All media. Jury. Awards. Closing date, April 10. Address for information, Wilbur Bassett, 900 Van Nuys Building, Los Angeles, Cal.

Washington, D. C.

ENTH ANNUAL EXHIBITION OF THE NA-TIONAL LEAGUE OF AMERICAN PEN WO. MEN at the Jelleff Gallery of Art, April 12-18. Open to members. All media. Jury. Awards, Address for information: Eve A. Fuller, 8311 Elbow Lane, St. Petersburg, Fla.

Chicago, Ill.

Chicago, III.

ANNUAL INTERNATIONAL EXHIBITION of the Chicago Society of Etchers at Roullier Galieries, Chicago, April. Open to members. Media: Etching, drypoint, engraving, equatint, measotint. No fees. Awards. Address for information: Berths E. Jacques. Secretary, 4316 Greenwood Ave., Chicago, III.

18th EXHIBITION OF THE SWEDISH AMERICAN ART ASSOCIATION at the Picture Galeries of Marshall Field and Co., April 27-May 9. Open to Swedish-American artists. All media: Fee: \$1.00 membership. Jury. Last date for cards, April 14. Exhibits received, April 16-17. Address for information: Frederick Remahl, Sec., 3042 Sheffield Ave., Chicago, III.

New York, N. Y.

New York, N. Y.

Oth ANNUAL EXHIBITION OF THE SOCIETY
OF INDEPENDENT ARTISTS, at the Grand
Central Palace, April 24-May 17. Open to all.
Media: Painting, sculpture. No jury, Fees:
\$5 membership. No awards. Closing date for
cards, April 32 exhibits received April 20-21.
Address for information: Mrs. M. F. Pach, 148
W. 72nd St., New York, N. Y.

W. 72nd St., New York, N. Y.

ANNUAL EXHIBITION OF THE NEW YORK

WATER COLOR CLUB, at the American Fine
Arts Building, April 16-31. Open to all. Fee:
\$1.00 for non-members. Media: Water color,
pastel. Jury. Closing date for entries, April
9. Address for information: Harry de Maine,
Exhibition Secretary, New York Water Color
Club, 215 West 57th St., New York, N. Y.

Philadelphia, Pa.

ANNUAL EXHIBITION OF AMERICAN ETCHING at the Print Club, May 4-June 30. Open to all. Medium, etching. Jury. Fee 50c for two prints. Awards: Charles M. Lea prize of \$100 for best print. Closing date. April 24. Address for information: The Print Club, 1614 Latimer St., Philadelphia, Pa.

Milwaukee, Wis.

ANNUAL EXHIBITION OF WISCONSIN PAINT-ERS AND SCULPTORS at the Ari Institute. April. Open to Wisconsin artists. All media. Jury. Awards. Address for information: Mil-waukee Art Institute, Milwaukee, Wis.

South Bend, Ind.

HIRD ANNUAL EXHIBITION OF THE MID-LAND ACADEMY OF ART, May 17-31. Open to Northern Indiana and Southern Michigan artists. Media: Painting, sculpture, prints. Fee for members, \$.50; for non-members, \$1.00 Jury. Awards. Closing date for entries, May 11. Address for information, Midland Academy of Arts, 113 N. Main St., South Bend, Ind.

well as the use of media appropriate to their representation. Mr. Rines' "tree portraits" illustrate the essential characteristics of various species, indicating, at the same time, his own technique for recording their essential characteristics. Each plate is interpreted, and the text is calculated to aid an artist in gaining facility in this phase of landscape.

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"RUBENS" ARTISTS' BRUSHES:—Su-preme in quality. Universally used by re-nowned artists. Sold by all dealers. (See adv. page 32).

Vassos and Social Unrest

"Humanities," illustrations by John Vassos with text by Ruth Vassos (E. P. Dutton & Co., New York, 24 illustrations, 114 pps., \$5.00). An artist looks at his world, interpreting through highly stylized compositions in tones from white to black, both the white and black of modern society. In "Humanities" Vassos crusades against the ills of the present crisis and participates in the developing social consciousness which is permeating art today. "Education," "The Critics," "The Leaders" and "Waste" are among Vassos' most poignant

Class Conscious

In the March 1st issue THE ART DIGEST reprinted an article in which Worth Ryder, one of the jurors for the 56th annual exhibition of the San Francisco Art Association, told the painters of rejected pictures just what was wrong with their work from the jury's point of view. A number of provocative points appeared in Mr. Ryder's article, among them: "Gesticulations and sobs in a Again: "A true gilded frame are not art." artist is clear about his business, which is to solve certain problems of materials beautifully, and not to preach politics nor social reforms. And, describing David Park's "String Quar-tette" (reproduced in THE ART DIGEST): "Without propaganda, without flamboyant or exaggerated gestures, Park presents for our refreshment a new world of visual forms, more moving, more delightful than the visual world we know." It was these sentences in particular that caused Michael Chepourkoff to write an answer to Mr. Ryder in the Pacific Weekly, "leftist" magazine of Cali-fornia. The more pertinent of Mr. Chepourkoff's comments are printed below:

As a professor of art at the University of California, Mr. Ryder should have known that vital experiences of social groups have always been creatively expressed by their greatest artists. The basic force that moulds art of our generation is the growing class consciousness of the masses, who are struggling against a decayed economic and political system. Art that will give frame and flesh to the cause and solution of this struggle will be the art of our era.

But these "social-unrest th mes," these "propagandists" do not belong in the realm of "fine art" at all! indignantly remarks Mr. Ryder. "Fine" art and presumably the "fine" artists are above any such crude realitythough it influences every day of their lives.

Just when and where art and artists abstract themselves from the reality and become "fine" is not very clear. According to some theologies, angels are in daily touch with world affairs while saving souls of their baptized clientele. According to Mr. Ryder, fine art and fine artists are above these angels. Both theories have to be accepted on faith. It is much easier to visualize the state of angels than the state of fine art and fine artists.

Another pet word of Mr. Ryder, "propaganda," is acceptable in the best society when it serves their interests. Witness centuries of Christian religious art-and I speak of the best: Byzantine mosaics, Gothic stained glass windows, Renaissance frescoes and murals and innumerable easel paintings of saints and madonnas. What an amount of propaganda and "illustrative factors" are there! Yet, they are of "great aesthetic conception," "genuine aesthetic experience." And they are. Why? Because they answered at one time the vital needs and interests of the masses. But, if today the bare bones of the great conceptions are being fed to the people as gilded maintenance, propaganda of bygone ages, they are not "genuine" aesthetic experience at all.

The vital needs and problems of the contemporary masses are utterly different. We, the artists, must answer them with propa-ganda of our own kind. We must find new plastic solutions, new forms of expression for the ever-changing reality of today and of tomorrow. We are the primitives of the new era. Because of our labors, new aesthetic [Continued on page 27]

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Truly Native

Paintings by American Indians from the United States School at Santa Fe, N. M., take their place in the Brooklyn Museum's Gallery for Living Artists, through April 12. The work of elective classes for students 11 to 21 years of age from the Navajo, Apache, Sioux, Kiowa, Cheyenne and Arapohve tribes, and 15 groups of Pueblos, these paintings were drawn entirely from memory and imagination.

"As old as the Indian's dependence upon the growth of their fields," Dorothy Dunn writes in an introduction to the 112 works on display, "is their expression of kinship with sky and soil. With sensitive lines of their yucca brushes they captured the lightning, the cloud, and the falling rain, the sun and the sprouting corn for the walls of their ceremonial rooms and for the vessels which held their food. 'Art for art's sake' it was not, but art for the sake of life."

Despite the maintenance of tradition, Indian painting is still "a very living art." students are urged to perpetuate only the old forms which they can appreciate and under-stand, to develop new forms worthy of suc-ceeding the old. In giving tangible expression to their heritage they are working for their own people as well as for others. While the home life of the Southwest Indians is much the same as it was before the Spanish conquest, those from the plains must draw upon a knowledge of tribal culture as told from generation to generation and from reports from the Bureau of Ethnology, museum publications and historical material for their knowledge of the past.

Without imitation of any sort, the Pueblo painter "catches the vibrant, elusive spirit of life forces and forms" and interprets them with universal, more than racial significance. His keen observation and appreciation of nature find logical expression within the confines of the stylized artistic vocabulary of his people.

Tribal dances and ceremonials provide colorful material for these artists. Warriors, hunting scenes, animals abound in the display at the Brooklyn Museum, while there are comparatively few references to home life or landscape. For his pigment the Indian

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right now is beginning to make up his mind as to which school he will attend this summer.

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Guggenheim Fellows

The John Simon Guggenheim Memorial Fellowships for creative work in painting and sculpture have been awarded to the following artists:

Peter Blume, Connecticut painter; Aaron Bohrod, Chicago painter; Carl Walters, Woodstock ceramist and sculptor; Jon Corbino, New York painter; Peppino Mangravite, York painter; Harry Sternberg, New York etcher and lithographer; Doris Rosenthal, Connecticut painter; and Antonio Salemme, New York sculptor.

Demonstrations in Craftsmanship

Beginning April 6, for one week, the E. H. and A. C. Friedrichs Company, 140 West 57th St., New York, will demonstrate the process of gilding frames. An expert will conduct the demonstrations. If the experiment proves successful, weekly demonstrationss will be made of book-binding, leather-craft, and kindred subjects.

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A Review of the Field in Art Education

Class Conscious

[Continued from page 25]

experiences will be born for the new genera-tions. If this is propaganda, let it be a hundred times stronger.

The "String Quartette" . . . represents Romanticism pure and simple, a high-school Romanticism at that; because, basically, Romanticism is an escape from oppressive and hard reality in a dream world. The Dark Ages in Europe gave birth to Romanticism.

The art of Delacroix coincided with the worst political reaction in the 19th century. The present conditions of life are conductive to Romanticism; but they are also conductive to a new class-conscious Realism. Roman-ticism is "acceptable" when four people, "String Quartette," play catgut. But if an artist portrays the music going into millions of empty human guts-which is not Romanticism at all, but the new class-conscious Realism of what is taking place even in the "richest" countries—then it is "soap-boxing in Union Square," "gesticulations and sobs in a gilded frame!"

What does Mr. Ryder propose?

To insure tranquillity in future annuals, "Have the Mr. Ryder proposes censorship. jury act as a committee charged with the task of canvassing the studios and making selections." With an eve on social-unrest themes, the committee will have splendid opportunity to put on the spot all subversive tendencies of the prospective exhibit.

Here is another step in the right direction: Since it is only human for some members of the San Francisco Art Association to commit socially-restless, etc., sins, Mr. Ryder proposes to blockade these members by eliminating the jury-free clause, "which forces the jury to accept at least one painting from an artist member of the association." How much more comfortable it would be for the "tired" jury, how well it would please the "patrons" of art, if the artists would but march themselves under the banners: "It is Cool in San Fran-cisco," and "Sunshine and Opportunity in Los Angeles" . . . and obediently forget all social-unrest, etc., themes.

Now comes a gem of advice to young artists: "When more of our young artists cease

intellectualizing, revitalize their sense of sight (Mr. Ryder's italics) and concern themselves with the creation of a sort of visual music, with making picture planes that glow—then they will do much towards satisfying the genuine yearning that all men have for beauty, and they will make the annual the dis-tinguished exhibition we want it to be." (Italics mine).

Noble, cultural words. And a service rendered, deserving reward.

New Haven Prize Winners

With exhibits from many sections of the country, the New Haven Paint and Clay Club has just helds its 35th annual show,-149 items in various media. Arthur Covey was chair-man of the jury of selection, which included Deane Keller, Beatrice Kendall, Elizabeth Luquiens, Josephine Paddock, Theodore Sizer, Ethel Stauffer and John D. Whiting. The jury of award: Lewis E. York, Henry Emerson Tuttle and Ray Weiss.

Francis Scott Bradford won the New Haven Paint and Clay Club prize of \$100 "for the best work of art in the exhibition" with a decorative figure study, "Detail From a Mural." The "best landscape" was Frederick S. Hynd's "The Highway" (the John I. H. Downs prize of \$100). Ralph H. Humes won the \$50 sculpture prize with a bronze "Whippet," while Deane Keller received the \$50 members' prize for a portrait of Particia Ryan. Honorable mentions: Isabelle Tuttle's painting, "Cyclamen," and Wuanita Smith's colored wood block, "Little Potters of Mexico."

An Interpreter of the South

John McCrady, young American artist whose life in the South has enabled him to interpret that region, is showing a group of canvases at the Boyer Galleries, Philadelphia, until April 8.

According to one critic, McCrady has seen the South "through an eye that is both acute and lyrical." Attuned to the people and the scenes about him, his interests have found expression "in bold, simple, richly toned surfaces that frequently acquire a beautiful opalescent delicacy."

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Buffalo's Annual



"Eva," by Charles O'Donnell. Awarded the Menno Alexander Reeb Sculpture Prize at Buffalo Annual.

Ranging from conservative oils to an electrically operated mobile, the Third Annual Exhibition of the Artists of Buffalo, on view until April 5, contains 211 works by 107 artists, chosen from 580 works submitted. The display was termed by Edward Alden Jewell, art critic of the New York Times, "the finest regional exhibit he had ever seen."

Martin Baldwin, Toronto, Clyde Burroughs, Detroit, and Henry Sayles Francis, Cleveland, served on the jury of selection and award, nominating for first honors "New England Port" by Anthony Sisti. Honorable mention was accorded Mrs. L. B. Sternberg's "Beach— Cloudy Day," and Walter L. Gordon's "Still Life." "Eva" by Charles O'Donnell won the sculpture prize, honorable mention going to "Sea Lion" by William H. Gratwick, Jr. The Patteran purchase prize for "the most meritorious work in the exhibition" went to Mrs. Louisa W. Robins.

"Outside the Campo-Santo, on All-Soul's Day in Guanajuato" was chosen for the permanent collection of the Albright Art Gallery.

For the "finest water color" Michel Nasca won first prize with "Autumn Still Life," Rixford Jennings, honorable mention with "Farmer's Sunday." The "finest print" was Niels Yde Anderson's "Niagara Frontier."

Albert Julian Johnson received the Y. M. C. A. purchase prize, to be presented as a trophy in a membership drive conducted concurrently with the exhibition, with a painting "Winter's End."

Dr. William M. Hekking, art critic of the Buffalo Evening News, said: "The Albright Art Gallery in definitely accepting the responsibility of an annual local art exhibition . . has taken an important step in the education and development of art and art stand-

ards in this part of the country."

George B. Washburn, director of the gallery, regards the present display as the finest exhibition of Buffalo art ever to be held.

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In Stuart Times



"Letitia Uppleby," by Adriaen Hanneman (1601-1671).

"Letitia Uppleby," a portrait by Adriaen Hanneman, who was influenced more by Van Dyck than any other artist, has been purchased by a prominent Western collector from the Ehrich-Newhouse Galleries of New York, Very few details of Hanneman's career in England are known-he lived there for about 16 years and left for Holland in or about 1640, before the outbreak of England's First Civil War. H. Collins-Baker, in his book on "Lely and the Stuart Portrait Painters," dealt briefly with Hanneman, who was a pupil of A. Van Ravestyn and of Daniel Mytens.

The portrait of Letitia Uppleby, which dates prior to, or about, 1640, is an important addition to the list of Hanneman's works. The Uppleby family has existed in Lincolnshire for several centuries-one Thomas de Epulbie has been traced in the 13th century and descendants are still landowners in the country. The name has several variants, the most common being Appleby. The coats of arms are more or less the same, and the family motto is "Metus secundis." Of the subject of Hanneman's portrait there are no biographical details.

Will Show Western Scenes

Clara MacGowan, president of the Chicago Society of Artists and assistant professor of art at Northwestern University, will hold an exhibition of her western landscapes at the Delphic Studios, New York, from April 6 to 20. These paintings include scenes in Glacier National Park, the Cascade Mountains of Washington and the Grand Canyon in Arizona, where the artist has been working the past two years.

Miss MacGowan has a background of experience and familiarity of many years with the West, especially the Northwest, where she has lived. She has travelled extensively both in well known and remote sections of the mountainous regions, finding ample opportunity to study and paint this rugged country. This is her second New York show.

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Great Calendar of U. S. and Canadian Exhibitions

BIBMINGHAM, ALA.
blic Library Art Gallery—April: Oils,
water colors, Birmingham Art Club.

water colors, Sirmingham Art Club.

MONTGOMEBY, ALA.

Museum of Fine Arts—To April 16: Southern Printmakers. Water colors, Edmond C. de Celle.

LOS ANGELES, CAL.

Bothwell & Cooke—To April 11: Water colors, Elmer Plummer. Foundation of Western Art—April: California crafts.

Los Angeles Art Association—April: Cartoons and caricatures. Los Angeles Museum—April: 17th annual Painters' and Sculptors' exhibition.

MILLS COLLEGE. P. O. CAL.

seum—April: 17th annual Painters' and Sculptors' exhibition.

MILLS COLLEGE, P. O., CAL.

Mills College—To May 3: Japanese art.

Oakland At Gallery—To April 8: Annual exhibition, oils.

SAN FRANCISCO. CAL.

Art Center—To April 11: Oils, Geneve Rixford Sargeant. April 13-25: Oils, Phyllis de Lappe. Paul Elder & Co.—To April 11: Drawings, lithographs by Nura. April 13-May 2: "Designs" by Henri Bowden.

S. & G. Gamap Co.—To April 4: Paintings, prints by Brooke Waring and Eula Long.

April 6-18: Water colors, Maurice Logan.

San Francisco Museum of Art—To April 8: Abstract art by Braque, Picasso; etchings, Joseph Raphael. April: Decorative arts exhibition; paintings, Julia Codesio.

SANTA BARBARA, CAL.

Faulkner Memorial Art Gallery—April 5-May 1: Paintings, John Gamble; gouache sketches, S. Edson Vaughn. Old Flower prints.

DENVER, COL.

BENVER, COL.

Museum of Art—To April 15: Water colors, mural designs by J. Noel Tucker; oils, Hayes Lyon. To April 22: Woodblocks in color (A. F. A.). April: French land-scapes, John Edward Thompson; paintings (Vose Gallery, Boston.)

NEW LONDON, CONN.

Lyman Allyn Museum—April: Six centuries of drawings.

WASHINGTON, D. C.

Arts Club—To April 4: Etchings, Marjorie Ryerson. Corcoran Gallery of Art—April 4-May 2: Paintings and drawings of ships, President Roosevelt's collection. Jellef Gallery of Art—April 4-May 2: Paintings and drawings of ships, President Roosevelt's collection. Jellef Gallery of Art—April Water colors, Eugene Weisz. United States National Museum—To April 26: Prints, Albert L. Groll.

GAINSVILLE, FLA.

GAINSVILLE, FLA.
University of Florida—To April 6: Oils,
Southern States Art League.

Art Institute—15th international water color exhibition. Chicago Gallerles Association—To April 8: Work by Frank V. Dudley, Oskar Gross, Marvin Cone, Alfred J. Wands. Chicago Woman's Club—April: Paintings, Mrs. Ira A. Newman. Palette and Chisel Academy—April 4-30: Black & whites by members.

EVANSVILLE, IND.

Museum of Fine Aris—April: Contemporary
European and American paintings (Duncan
Phillips Memorial Gallery.)
RICHMOND, IND.
Art Association—April: Indiana artists.
LAWBENCE, KAN.
Thayer Museum—April 5-20: Work by Karl
Mattern.

Thayer Museum—April 5-20: Work by Karl Mattern.

WICHITA, KAN.

Wichita Art Museum—April 4-24: Competitive exhibition of women painters.

LOUISVILLE, KY.

J. B. Speed Memorial Museum—To April 13: Paintings from Corcoran Biennial. (A. F. A.); water colors, Harold Weston, modern paintings (Museum of Modern Art.)

ANDOVER, MASS.

Addison Gallery of American Art—April: Modern French and Swedish glass.

Museum of Fine Arts—To April 12: American textiles. Boston Art Club—To April 5: Landscapes, Anthony Thieme; portraits, Gardner Cox. Boil & Richards—To April 18: Skiing water colors, Dwight C. Shepler, Guild of Boston Artists—To April 11: Paintings, Marguerite S. Pearson. Grace Horne Galleries—To April 11: Water colors, Homer E. Ellertson, Peter Teigen; pastels, Aline Kilham.

NORTHAMPTON, MASS.

Smith College—April 6-25: American water colors.

colors.

80UTH HADLEY, MASS.

Mt. Holyoke College—April: Water colors,
Springfield artists.

WORCESTER, MASS.

Art Museum—April 8-26: Drawings, lithographs by Esther Williams. April 11-26:
Collection of Baron Dan.

KALAMAZOO, MICH.

Institute of Arts—April: Lithographs, Rock-

well Kent: oils, water colors by Jean Paul

Siusser.

MINNEAPOLIS, MINN.

Institute of Arts—To April 15: Views of Paris, Charles Meryon. April: Early Chinese bronze vessels; Jacobean furniture. Nash Conley Co.—April 4-18: Lithographs, temperas, Adolf Dehn.

KANSAS CITY, MO.

rt Institute—April 5-27: Ruth Reeves exhibition Guatemaian textiles and original
designs. Nelson Gallery—April: Annual
American exhibition (Art Institute, American Chicago.)

Chicago.)

ST. LOUIS, MO.

City Art Museum—April 6-25: Ceramic sculpture, Waylande Gregory.

OMAHA, NEB.
Municipal University—To April 17:
Foreign Illustrators of Human reships."

Ships."

MANCHESTER, N. H.

Currier Gallery—April 6 25: Paintings from National Academy of Design (C. A. A.); American Water Color Society (C. A. A.); April: Orrefors glass; prints, Otfo Kuhler.

LEONIA, N. J.

Leonia Grammar School—April 11-19: Work by local artists.

MONTCLAIB, N. J.

Montclair Art Museum—To April 19: Paintings (Grand Central Galleries.)

ALBANY, N. Y.

ALBANY, N. Y.
Institute of History & Art—To April 18:
Sculpture, Alice Morgan Wright; Society
of American Etchers; olls, Robert David-

BUFFALO, N. Y.
Art Gallery—To April:11: Work
tists of Buffalo and Western New
April 5-25: National Print Show. by artists York, Ap

BUFFALO, N. Y.

Albright Art Gallery—To April:11: Work by artists of Buffalo and Western New York. April 5-25: National Print Show.

BROOKLYN, N. Y.

BROOKLYN, N. Y.

BROOKLYN, Sciety of Artists; annual water color exhibition.

April 4-June 1: Five centuries of miniature painting. Grant Studies—April 6-28: Brooklyn Society of Artists; annual water color exhibition.

ELMIRA, N. Y.

Arnet Art Gallery—April: Paintings, O. M.

Brauner, C. M. S. Medjo; W. K. Stone, Kenneth Washburn.

NEW YORK, N. Y.

Metropolitan Museum of Art (5th Ave. at 42nd)—To April 26: Work by John La Farge. To June: Winslow Homer, Arthur Boyd Houghton Centennial. Academy of Medicine (103rd at 5th Ave.)—April: Physicians Art Club. American Folk Art Gallery (113 W. 13th)—Americana. An American Place (509 Madison)—To April 14: Paintings, Marsden Hartley. Another Place (43 W. 8th)—Water colors, De Hirsh Margules. Arden Gallery (460 Park)—To May I: Sculpture for a night garden. Argent Galleries (42 W. 57th)—To April 17: Paintings, Countess Ingegerd Ahlefeldt; New England landscapes, Nellie Foster Nagel. Art Students League (215 W. 57th)—To April 17: Black and white, water colors by members. Babcock Gallery (38 E. 57th)—April 17: Black and white, water colors by members. Babcock Gallery (38 E. 57th)—April: Paintings, American contemporaries. Beekman Tower (3 Mitchell Place)—To April 29: Work by Mrs. Helen Humphreys Lawrence. Bignou Gallery (32 E. 57th)—Papril: Paintings, Ashton Humphressionists and After." Carnegle Hall Art Gallery (154 W. 57th)—To April 17: Paintings, Ashton Human. Dewntown Galleries (113 W. 13th)—To April 17: Photographs, Eleanor Human. Dewntown Galleries (114 W. 54th)—Paintings, Robert W. Blinn. Dan Cooper, Inc. (20 E. 57th)—April 4: Paintings, Yasuo Kuniyoshi. A. 8. Drey C. (680 5th Ave.)—Old masters. Durand-Buel (12 E. 57th)—Papril: Paintings, Sculpture, Anatas Katchamakoff; paintings, Sculpture for the garden. Fifteen Gallery (27 W. 57th)—To April 15: Facsimile, Gauguin. Ferargi Galleries (63 E. 57th)—To April 19: Paintings,

Ma-Pe-Wi. Gallery of Georgette PasseDeit (22 E. 60th)—To April 15: Paintings,
Lucy Perkins Ripley. Gramercy Park Art
Galleries (21 Gramercy Park South)—To
April 15: Work by American artists,
Grand Central Art Galleries (15 Vanderbilt Ave.)—Pril 6-Way 7: Belchings,
Grand Central Art Galleries (15 Vanderbilt Ave.)—Pril 6-Way 7: Belchings,
Grand Central Art Gallery (37 W.
51th)—To April 4: Paintings, Robert
Brackman. April 7-18: Landscapes, John
F. Carlson. Guild Art Gallery (37 W.
57th)—To April 4: Drawings, group exhibition. April 6-18: Temperas, Philip
Reisman. Arthur H. Harlow & Co. (620
5th Ave.)—April: Pine prints old
modern. Marth H. Fine prints old
modern. Marth H. Landscapes, Josselin
Bodley. April: Paintings, Lautrec, Renoir
and School of Paris, Hendrix (73 E. 57th)—
—To April 7: Water colors of tropical
flowers, Mrs. Pope Patchin. Jacob Hirsch
(30 W. 54th)—Antiquities. International
Art Center (310 Riverside Drive)—To
April 15: Polish book-craft, sculpture,
rugs. Georg Jessen
Kelekian (598 Madison)—Egyptian and
Persian antiques. Kennedy & Co. (785 5th
Ave.)—To April 16: Audubon birds. April
6-May 2: Prints and their conceptual drawings. April: Game birds in water color,
Waiter H. Rich. Frederick Keppel & Co.
(16 E. 57th)—To April 15: Elchings,
Galleries (38 E. 57th)—To April 11: Water
colors, Sanford Ross. Knoeder Galleries
(12 E. 57th)—To April 16: Prints, 15th and
16th century. April 6-18: 18th century
Venetian paintings. Kraushaar Art Galleries (680 5th Ave.)—To April 17: Elchings,
Galleries (680 5th Ave.)—To April 17: Paintings,
Louis Bouche. April 8-May 2:
Paintings, Gifford Beal. LaSsile Galleries
(12 E. 57th)—To April 6-18: Shalleries
(12 E. 57th)—To April 16: Prints, 15th and
16th century. April 6-18: Shalleries
(12 E. 57th)—To April 16: Prints, 15th and
16th century. April 6-18: Water
Colors, Sanford Ross. Knoeder Galleries
(12 E. 57th)—To April 17: Paintings,
Gand prints. Lilleries (130 th)—To April 18: March March May 18: Paintings
(14 E. 57th)—To April 18: Shalleries
(156 Sth Ave

CTI

Wieczorek, a Thor for Art in the West

The Foundation of Western Art, organized three years ago in Los Angeles by Max Wieczorek "to encourage the best in fine arts of the Southwest," has been enjoying its most successful season. Its third annual exhibition of California Water Colors, containing work by many of the best known Pacific Coast painters, has just been concluded. In April the third annual exhibition of California crafts will take place, followed by the Desert and Indian Painters' show in May.

The foundation stands as a monument to a man who remembered the struggles of himself and his fellow artists to attain recognition—and a bare living. In its galleries at 627 South Cardondelet Street, this organization, writes Arthur Millier of the Los Angeles Times, "has steadily maintained standards of dignity, quality and breadth which set it above all organizations devoted to western art. Here is where the best artists of all tendencies are most proud to see their work shown. It is attracting sustaining members from that section of the laity which owns and knows good art.

Among the exhibiting members are such diverse personalities as Walter Ufer and Emil Bisttram, John H. Sharp and Millard Sheets, S. MacDonald Wright and Barse Miller, Ernest L. Blumenschein and Paul Sample, Frank Tenney Johnson and Warren Newcombe, Kathryn W. Leighton and Maynard Dixon. Mr. Wieczorek is the president, Robert O. Beardsley, vice-president, Everett C. Maxwell, director, and Curt R. Besser, secretary-

A man of superb military bearing, Max Wieczorek is the prototype of his class, the "Junker" or Prussian hereditary landowner. Thanks to his training as an officer in the 109th regiment of the Prussian Army, the bodyguard of the Grand Duke of Baden, this blueeyed, six-foot, soldierly man has as he approaches his seventies the body and bearing of a man many years his junior. "And the enthusiasm," says Mr. Millier.



Max Wieczorek.

About 1908 Wieczorek came to Los Angeles, writes Mr. Millier, "and for a year followed his trade of stained glass designer. Then the painter in him kicked over the traces. He went on his own as a portraitist, developing a unique style of drawing likenesses with chalk and pastels. Many are the Americans he has portrayed in this medium and his portraits have elicited high praise from critics and are treasured by their owners. A book, 'Max Wiezorek, His Life and Work,' by Everett C. Maxwell, contains reproductions of many of these portraits and figure pictures.

"However, life as a portraitist with two girls to provide for and bring up, was usually a struggle. With his magnificent bearing, Max was a familiar figure in local society, and his friends recall a certain checked suit which always looked as though a tailor had just handed it to him freshly pressed. But it was always the same suit."

Lee. Weyhe Gallery (794 Lexington)—To April 4: Paintings, Emil Ganso. April 6-18: Paintings, lithographs, Louis Lozowick. Whitney Museum of American Art (10 W. 8th)—To April 5: Permanent collection, etchings by John Sloan. April 7-May?: Paintings. David G. Blythe: drawings, Joseph Boggs Beale. Wildenstein Galleries (19 E. 64th)—To April 18: Work by Gauguin. Yamanaka & Co. (680 5th Ave.)—April 6-25: Old Japanese paintings, drawings, prints. Howard Young Galleries (677 5th Ave.)—To April 4: Horses and riders by Broadhead.

ROCHESTER, N. Y. ochester Memorial Museum—April3-May 3: African sculpture; Mask Makers.

SABATOGA SPBINGS, N. Y. Skidmore College—April 8-28: Modern litho-graphs (C. A. A.)

SYRACUSE, N. Y.

Museum of Fine Arts—April: Paintings,
Georgine Shillard, portraits, Rachel Bulley
Trumpo.

CINCINNATI, O.
Cincinnati Art Museum—To April 8: Memorial exhibition of Dixie Selden; Mexican

CLEVELAND, O.

Cleveland Museum of Art—To April 19:
Work by Vincent Van Gogh.
DAYTON, O.

Institute of Arts—April: Furniture; water colors, Curry, Benton.
Hutty.

TOLEDO, O.

Museum of Art—To April 15: Foreign section, Carnegie International.

tion, Carnegie International.
YOUNGSTOWN, O.
Butler Art Institute—To April 15: Art Alliance, annual exhibit. April 10-28: Polish prints; early American china and quilts.
PHILADELPHIA, PA.
Art Alliance—April: Pan-American crafts.
Art Club—To April 14: Work by Philip Scott Tyre. Boyer Galleries—To April 8: Paintings, John McCrady. To April 14:

Prints, Orozco; drawings, Philadelphia artists. Studio of Sue & Paul Gill—April 5-19: Recent paintings. Gimbel Galleries To April 4: Work by Boris Grigoriev. Pennsylvania Academy of the Fine Arts—To April 12: Memorial exhibition, Jessie Wilcox Smith; illustrations by former Academy students. Pennsylvania Museum of Art—To April 27: Pottery. Print Club—April: Work by Robert Riggs; American block prints, 10th annual exhibit. Warwick Galleries—To April 18: Water colors, Mrs. David H. Williams.

PITTSBURGH, PA.

Carnegie Institute—To April 5: Architecture of H. H. Richardson. To April 26: Paintings, Chicago artists. To May 14: Memorial exhibition of John Kane.

PROVIDENCE, R. I.

orial exhibition of John Kane.

PROVIDENCE, R. I.

Providence Art Club—To April 12: Flower paintings by members. Rhode Island School of Design Museum—April: Slavic, Russian, Polish handcrafts.

DALLAS, TEX.

Dallas Museum of Fine Arts—To April 8: Table settings, Addis Decoration Club. To April 9-May 10: International Etchers and Engravers' exhibit.

HOUSTON, TEX.

Museum of Fine Arts—April 2-26: Southern States Art League.

SAN ANTONIO, TEX.

SAN ANTONIO, TEX.

Witte Memerial Museum—April 8-May 1:
Boyer Gonzales Memorial exhibit.

Wirginia Museum of Fine Arts—April: Virginia artists.

SEATTLE, WASH.

Art Museum—To April 4: Northwest Printmakers; 18th century portraiture (C. A. A.). April 8-May 3: Seattle arts and crafts; Art of Walt Disney (C. A. A.); "The Prospectors;" paintings, Morris Graves.

APPLETON, WIS.

Lawrence College—To April 6: Work by
George C. Wales. April 6-30: Work by
Chauncey Ryder,

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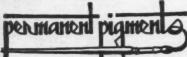
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THE AMERICAN ARTISTS PROFESSIONAL LEAGUE



WOMEN'S ACTIVITIES & NATIONAL ART WEEK (November 8 to 14, 1936)

National Director: Florence Topping Green, 104 Franklin Avenue, Long Branch, N. J.



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AMERICAN ART AND THE WOMEN OF AMERICA

THE IOWA BULLETIN

A very attractive twenty-four page bulletin has been prepared by Mrs. Louis Pelzer, one of our national vice-directors of National Art Week and chairman of the division of art of the Iowa Federation of Women's Clubs. This will be circulated all over the state and will form the working program for the art department of every club. A great deal of prominence is given to the work of the American Artists Professional League, which is thoroughly explained, and the "Nine Point Program" excellent and the "Nine Point Program" section two states: "Stress National gram, Art Week. Operate under the slogan, 'An original work of art by an lowa artist exhibited in every county and club house in Iowa,' and further urges club women to examine Iowa art and buy."

Another paragraph says that prizes for art activity and increased membership in the League are awarded at the annual banquet in January. The American Artists Professional League, the sponsor, hopes that national concerted action will help America to take her place as a leader in the wide world of art and awaken greater national pride and confidence in her own art. The national chairman of art urges the arrangement of exhibits and special sales of American art for "National Art Week."

This little magazine provides a basic crosssection of the art and artists of Iowa. There are lists of the many federal government art projects, the general theme being "The American Scene." A total of 3,749 artists, both men and women, are engaged in the work. Grant Wood is the chairman. Space is given to the activities of the working groups and there is a full list of the contemporary artists of Iowa, as well as suggestions for the study of American art, a bibliography and ideas for art programs.

Mrs. H. C. Houghton, Jr., president of the Iowa Federation of Women's Clubs, is untiring in her work for the cause of art and culture. She says: "Let us be sure no artist in our state suffers for lack of sympathetic and understanding consideration, for our own sake, and posterity's. Our duty is before us."

SCHOOLS AND NATIONAL ART WEEK

A special chairman is to be appointed who will get in touch with all educators in order to have National Art Week observed in schools all over the United States, so that parents and other members of the community may see just what art education can do for the children.

JUNIOR POSTER PRIZE

In the midst of the work Mrs. Alvoni Allen is doing for art in this country, it dawned upon her that she had neglected to attempt to inspire the younger generation, so next year she will have a poster contest for the members of the Junior Clubs of the General Federation of Women's Clubs. The judges will be Wilford S. Conrow, Arthur Freedlander, George Pearse Ennis, and the editor of this page. The conditions of the contest are:

1.—The posters must be strictly original.

2.—They must first be sent to their own junior state chairman, who will have a committee of artists to act as jury; six of the best posters from each state are to be sent to Mrs. Florence Topping Green, 104 Franklin Ave., Long Island, N. J., by April 1, 1937.

3.—Size of poster, 20 x 24 inches; any medium, color preferred instead of black-and-white.

4.—Subject, to advertise the Penny Art Fund, showing how this plan helps the American artist.

Mrs. Allen has just bought a prize for the competition, a lovely bit of bronze sculpture, "Sea Horse," by R. F. Duryea, 405 Lincoln Ave., Palo Alto, Cal. Mrs. Allen writes that it is a gem. This is only the first of several prizes she will purchase to make the event a success.

A CORRECTION

Mrs. Harold Dickson Marsh, our honorary national director for National Art Week, sent a protest of errors in the account of the Oregon radio program. We do not know exactly how it all happened. We apologize to Mr. Hinshaw for misspelling his name and regret that after the copy left the hands of the editor of this page it was necessary to condense it because of shortage of space.

CHILDREN AND ART EDUCATION

Because of false economy, the study of art has been dropped in many schools. It has been designed as a "frill" in education, and consequently useless. There is no better work for A.A.P.L. members than to find out just the conditions in their own home schools, and, if there is not adequate instruction, to proclaim volubly that something be done.

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National Regional Chapters Committee Chairman: George Pearse Ennis 628 West 24th Street, New York City



National Vice-Chairman: Albert T. Reid 103 Park Avenue, New York City National Treasurer: Gorden H. Grant 137 East 66th Street, New York City

National Committee on Technic and Education Chairman: Walter Beck "Innisfree," Milbrook, N. Y.

Editor: E. V. Stoddard 154 West 57th Street, New York City

A national organization of American artists and art lovers, working positively and impersonally for contemporary American art and artists.

WAVES BECALMED

I wonder if any one but me thought of old Darius Green and His Flying Machine when Albert T. Reid, national vice-chairman, failed to take the air, on March 8. Why he didn't is interesting and what he was going to say is extraordinarily so. Some of it is printed below this department. If you want the low down on one phase of the Art Racket I advise you to read it. You'll be surprised.

ANOTHER DINNER PLANNED

It won't be long now, if the plans of George Pearse Ennis and Arthur Freedlander go through, before we have another subscription dinner. The object is partly the amusement of dining together and partly to raise money for National Art Week. The gourmets of the executive committee insisted that the dinner be not merely edible but good even if Culinary Art leave nothing over for her sister Arts. No one need stay away because of fear of starvation. The executive committee also approved the suggestion of the chairman of the national regional chapters committee to request all chapters of the League, women's clubs and other organizations participating in National Art Week activities to contribute \$1.00 each toward an N. A. W. fund.

THIS IS IMPORTANT

The executive committee issues the following statement of the principles governing the policy of the League: "The American Artists Professional League is in sympathetic approval of plans of artists' groups to co-ordinate their interests in so far as such plans are divorced from politics and discussions of racial questions and of fashions in art. With such plans as remain within the limits of these reservations they will be glad to collaborate and actively advance such projects."

E. V. Stoddard.

Presidential Aid

[Albert T. Reid, national vice-chairman of the American Artists Professional League, was scheduled to give a talk over radio WIXAL. He chose to attempt an exposé of "the racket" which the foreign portrait painter employs to obtain lucrative American commissions, and the innocent, if effective, assistance given them by the Presidents of the United States. Result: his talk was turned down as not conforming to the station's policy. THE ART DIGEST prints below salient points condensed from Mr. Reid's still-born address]

By ALBERT T. REID

The foreign portrait painter in selling himself to the American public employs what is known as a "build up." This has been reduced to a routine. He need only paint one of our notables and the story—together with the picture—will get into the newspapers and the magazines.

The President of the United States is the foremost person in importance in the country. Therefore, the artist should paint the President—if possible. Can he? Certainly he can. Easily! The approach to the President is made through the embassy of the country from which the artist hails. Some ambassadors readily acquiesce, and request that the President sit for his portrait. This, the President is assured, is a courteous gesture. It does not matter that such gestures are not made in other great nations. They have become the practice here.

We have the word of two of our Presidents that they found themselves in a position where refusing such requests from the representatives of our friendly neighbors might be construed as a discourtesy. And discourtesies are seriously frowned upon in diplomatic circles

Of course, none of these portraits were commissions from the President, nor was he expected to pay for them. Sometimes they were sold to a society or institution which desired a picture of the Chief Executive.

The money for the picture was not the objective, however. The painting of it was the key unlocking vaults reputed to be bulging with easy money.

The picture had news value. This was whipped up to a froth and served in many ways. The artist usually had himself interviewed about a number of things concerning the President. The picture was widely advertised and displayed in some gallery. Then it was sent on a round of outside galleries and pleasure resorts.

As part of the publicity for one artist, it was printed several times that he was becoming known as the "court painter" of that particular administration, as De Laszlo had been in the Harding administration.

This practice, which has grown to such an alarming extent in this country, is not—and would not be—tolerated in other great nations.

As a matter of fact, making the President appear a patron of the artist is merely a form of suggestive testimonial. It would be precisely the same were his portrait used to advertise commercial products of the ambassador's country. After all is said and done, art is a commercial product, and in this instance the artist is using the President to advertise his work.

The practice is not a recent one, though some of the methods have been modernized and made more blatant and persuasive. Our last seven Presidents have been used openly to build up the commercial reputations of foreign artists and for the deliberate purpose of obtaining orders in this country. It is the firm belief of the American Artists Professional League that any foreign diplomat who lends himself to projects of this sort is going far afield. He is most decidedly over-stepping the privileges of his position.

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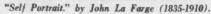
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Metropolitan Museum Holds Centennial for the Fecund La Farge







"Scene in Tahiti," by John La Farge. Lent by Robert Laurent.

Bringing to the present generation a comprehensive exhibition of the work of one of the most remarkable figures of the 19th century, the Metropolitan Museum of Art presents, through April 26, the versatile John La Farge.

If La Farge is temporarily out of fashion in aesthetic circles, he at least epitomizes the spirit of his own era. Better known abroad than any of his American contemporaries, La Farge made numerous contributions to our present-day heritage both as an artist and as a leader of thought. In painting his interest in optical effects foreshadowed Impressionism his mural decorations were rich in spiritual and symbolical meaning. Possessed with a keen decorative sense and a passionate love of color, he found stained glass a natural outlet for scintillant compositions, improving and inventing technical processes as well. He was perhaps the first modern artist to plumb the wells of inspiration in old master drawings in European collections, the first to appropriate the style of Japanese prints, and the first to "discover" the luxuriant subject matter of Tahiti and Samoa, for Gauguin was then engrossed in the operations of the Bourse.

The Metropolitan has a filial regard for John La Farge because he was a member of the committee which planned the museum in 1869-70. Further, his lectures, delivered at the Metropolitan in 1895 were published in influential volume, "Considerations on Painting." This celebration of La Farge's centennial affords the museum an opportunity to revive the early decades of its own history. Collaborating in the organization of the exhibition are C. Grant La Farge and Henry La Farge, the artist's son and grandson, Augustus Vincent Tack, one of his pupils, and Royal Cortissoz, his friend and biographer, who writes an appreciation of La Farge for the catalogue.

To an unusual degree, the exhibition reflects the varied activities of its subjects. La Farge was born in 1835 in New York. French rather than Mid-Victorian influences were uppermost in his home atmosphere. He seems to have shown little precosity in art as a youth, though he once told Mr. Cortissoz that, under the instruction of his maternal grandmother, who was a fairly accomplished miniaturist, "by the time I was eight years old I could begin to do something that had a certain amount of careful resemblance to the original."

La Farge's interest in art was intensified by a visit to Europe, in 1856. He drifted into artistic circles in Paris, holding himself aloof from the salon battles between classicism and romanticism. Chasseriau, Henry La Strange, Couture, Puvis de Chavannes, Rossetti, Ford Maddox Brown and Burne-Jones had their influence on this desultory traveler. "But though it was with a head full of ideas and impressions, it was, on the whole, with a singularly 'clean slate' that he came home in the winter of 1857-58."

"Painting is, more than people think," La Farge once told Cortissoz, "a question of brains." A painter should know his trade as a matter of conscience. "But art for him," Cortissoz writes, "went far deeper than manual dexterity, and even that was conditioned by intellectual processes." He worked for a time under the tutelage of William Hunt but soon set out to solve problems in his own way. Landscape at first interested him, then atmospheric effects and the rendering of essential qualities and textures.

Never forsaking his interest in easel painting, La Farge made excursions into the fields of illustration, lending his artistic intelligence to the pages of *Riverside Magazine*, but in mural painting he gained his stride. H. H.

Richardson commissioned him to decorate the Trinity Church in Boston and the grand hieratic figures were completed against time. Then followed murals for the Supreme Court in Minnesota, the Court House at Baltimore, two lunettes for the New York residence of Whitelaw Reid (shown at the Metropolitan), and his masterpiece, the decoration for the Church of the Ascension in New York.

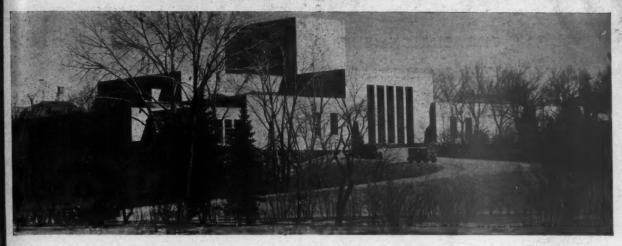
With Henry Adams, La Farge traveled again to Europe, to Japan and to the South Sea Islands. Adams' enthusiasm for the stained glass at Chartres and the activities of the Pre-Raphaelities tempted La Farge to make excursions into this realm of living color. Once again his intelligence enabled him to turn his energies into new channels. He developed new processes in the glass itself, introducing molded glass which had sculptural values and reviving the mediaeval practice of plating or flashing layers for additions to the color range. He achieved the "opalescent glass" which was to make him famous. La Farge's windows were "built as parts of an architectural structure." Also Mr. Cortissoz adds, "they supplied an extraordinarily felicitous outlet for his ardor as a colorist." The 'Peacock" window loaned by the Worcester Museum exemplifies "to the furthest extent his experiments and theories of color in glass.

Mr. Cortissoz affirms, "Only in glass," "could he have realized this beautiful conception." The "Peacock" window "speaks, "speaks, among other things, of resounding energy, and, apropos, I would ask the reader to consider for a moment the prodigous extent of La Farge's activities. Let him observe the landscapes, flower studies, and figure pieces of the artist's early period, the oils, water colors, and drawings; let him reckon up the paintings of La Farge's maturity the Eastern and South Sea pictures and sketches, and the great mural decorations; and let him add the countless windows. He will, admit, I think, that since the Renaissance there has been no artistic genius more fecund, or more manysided, than that of La Farge."

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